MAKING THE PRIVATE-SCHOOL GRADE: ABCs OF THE ERB EXAM

STEVEN M.L. ARONSON ON THE BASS-KELLOGG ROMANCE

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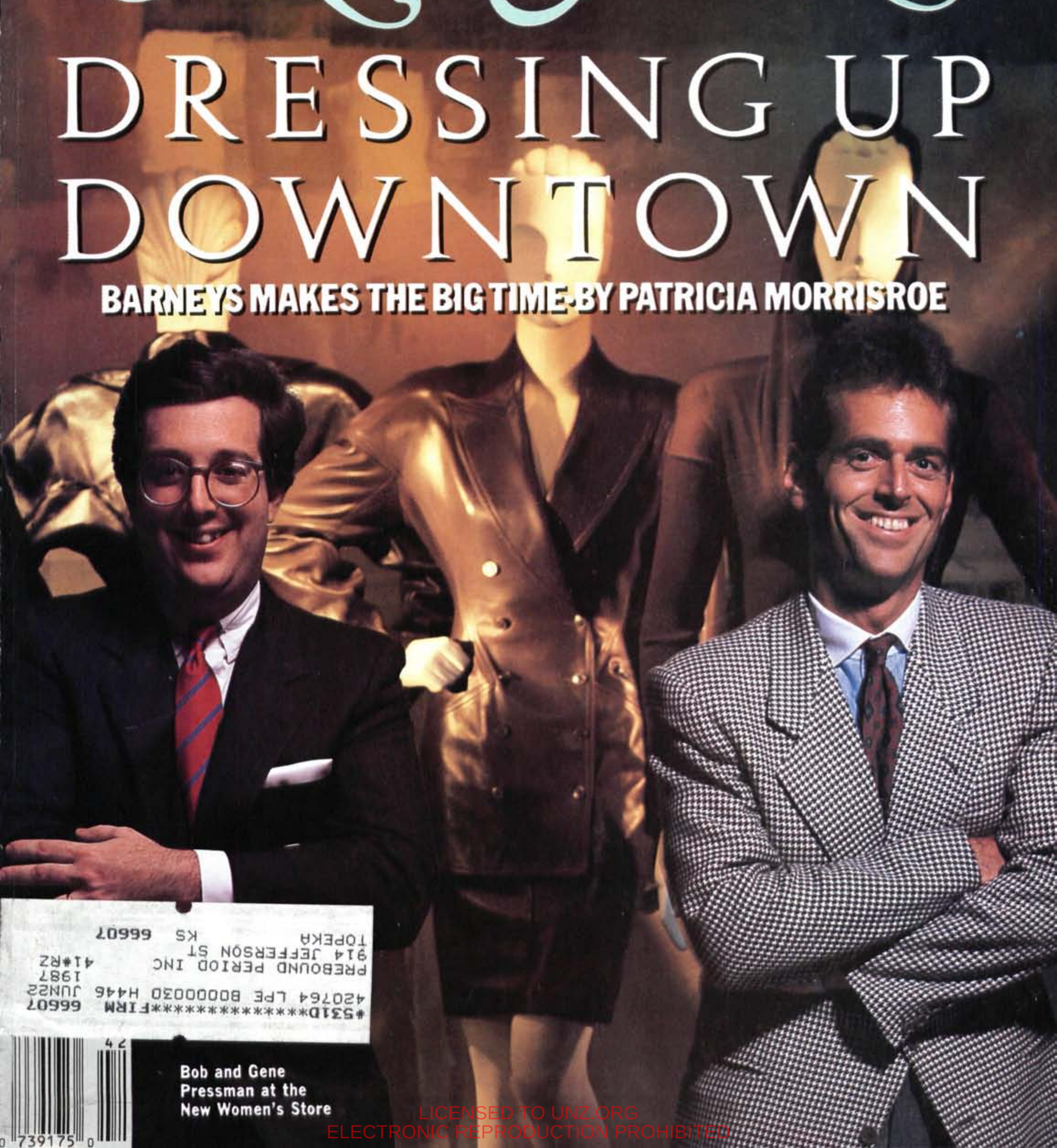
NEW YORK

DRESSING UP DOWNTOWN

BARNEYS MAKES THE BIG TIME BY PATRICIA MORRISROE



Bob and Gene Pressman at the New Women's Store

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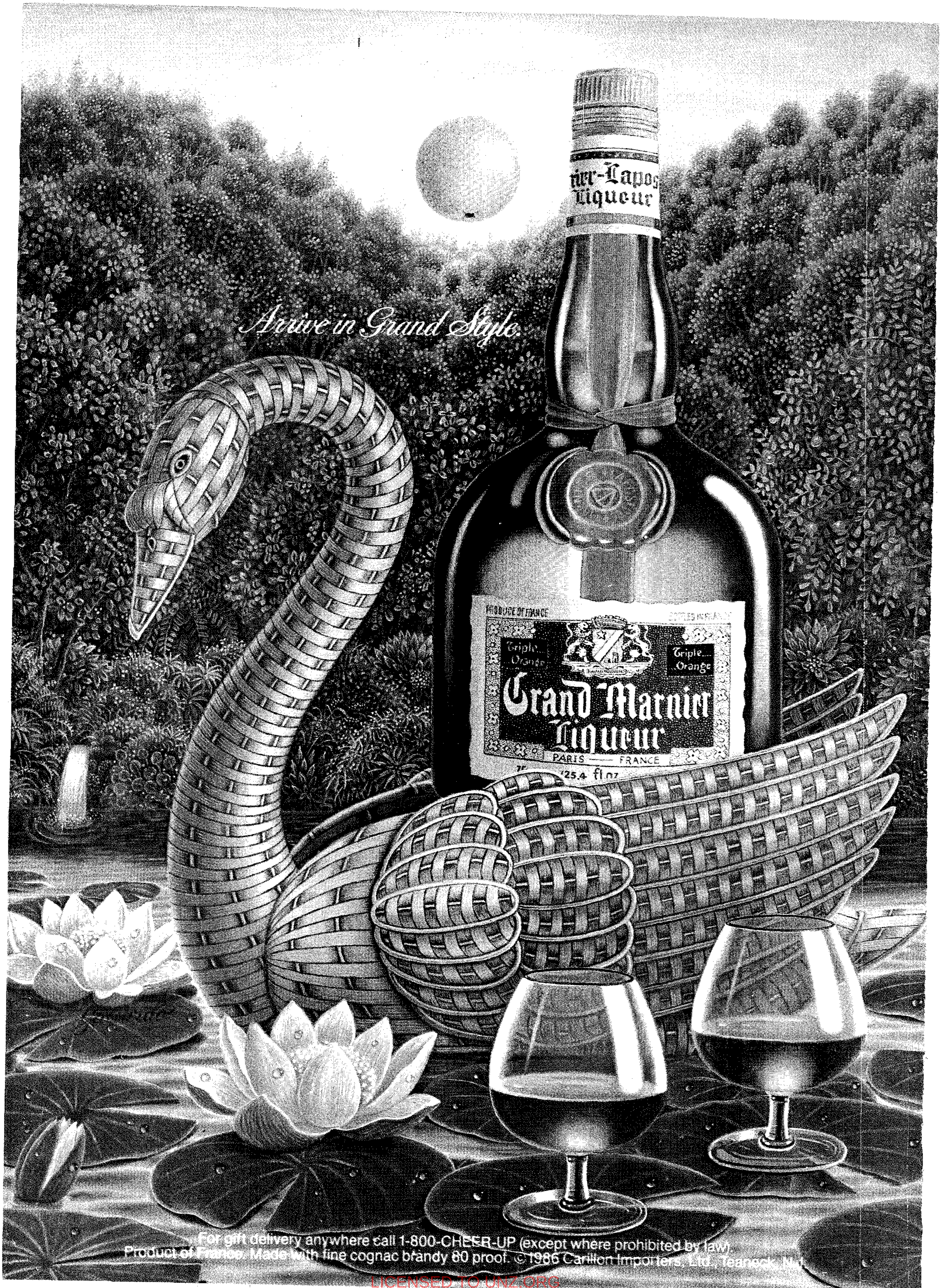
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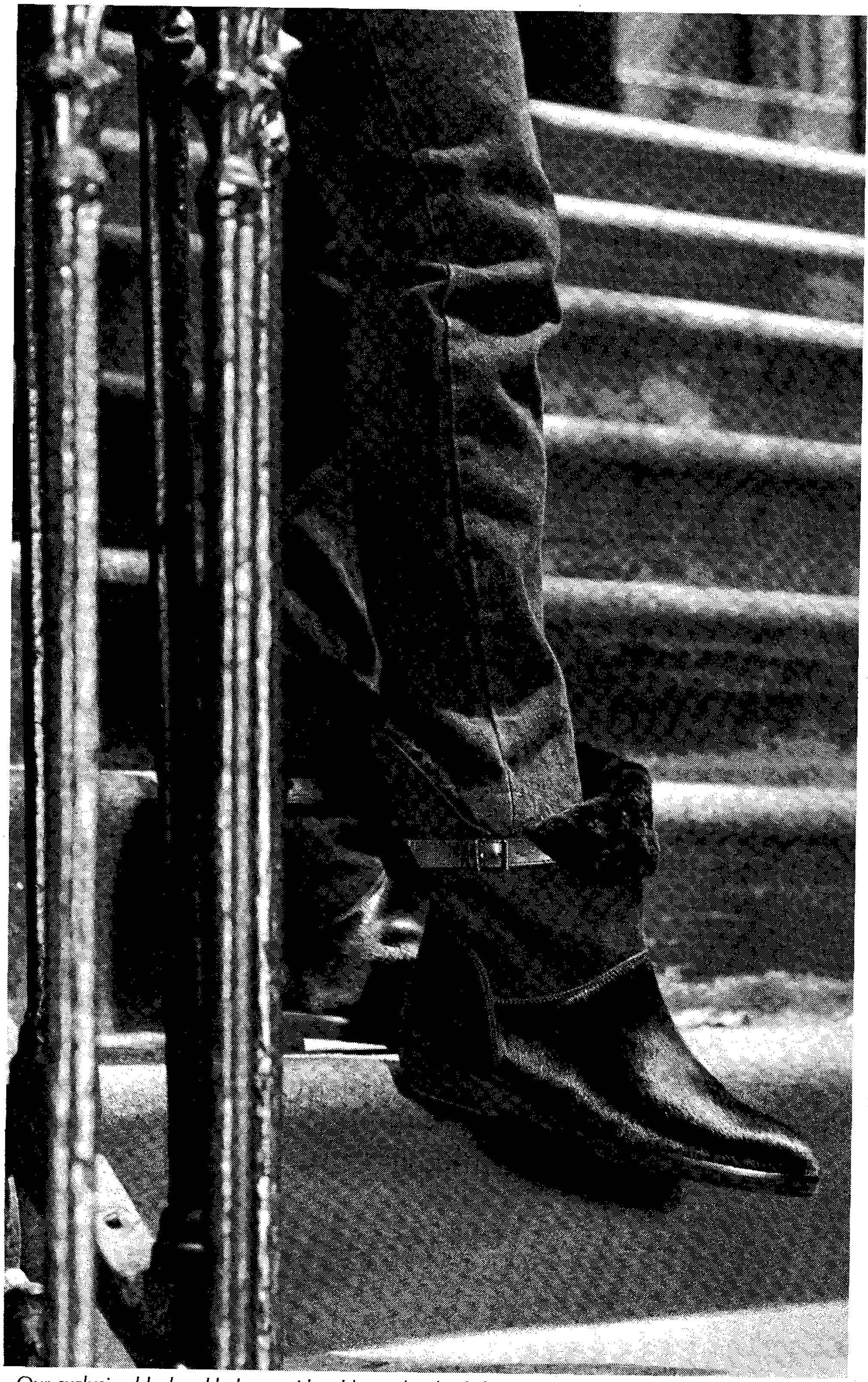

Our exclusive black ankle boot with rubber sole, dyed shearling inside and dyed hair-calf outside; in New York only. Also available in all stores, in taupe, red, black or white leather. Sizes 5½ to 10B; $120. Contemporary Shoe Collections.

Double-Image:

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Taking over where

leather leaves off.

The force of fur.

Not just inside—

but outside too.

For a bolder impact

of texture's insistence.

This dual role.

A new short story...and

fresh direction at SFA.

Alter Ego Shoes.

Saks Fifth Avenue

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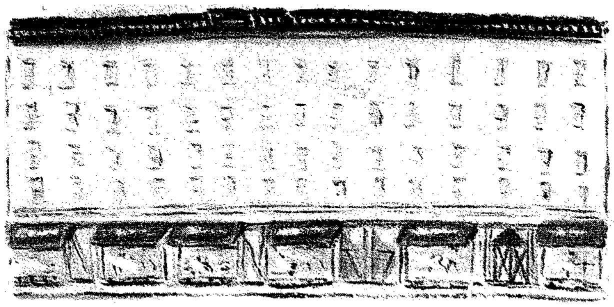
BY PATRICIA MORRISROE



After three years of construction and $25 million, Barneys' Women's Store is finally open for business. Largely the creation of Gene Pressman, the new store is airy and European in feeling. Located in six turn-of-the-century brownstones, it offers Chanel suits, Cartier jewelry, Georg Jensen silver, jeans, a chic restaurant, and a beauty salon. "A woman," says Gene Pressman, "doesn't have to leave Barneys—ever."

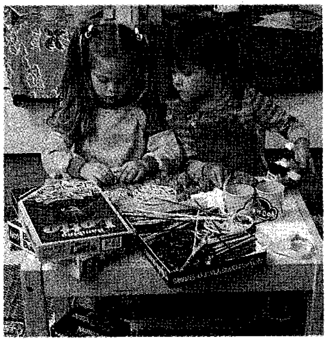
48 The Bolters

BY STEVEN M.L. ARONSON

Texan Sid Bass is one of the richest men in America. Mercedes Kellogg is a fun-loving good-time girl who likes to throw the bread around. They're in love, and there is only one complication—they're both married to other people. In September, when Sid left Anne Bass and Mercedes abandoned Francis Kellogg, it was the biggest event of the social season. New York society has been watching—and talking —ever since. "We all like change," says a spectator, "*amusing* change."

54 Making the Private-School Grade

BY BEATRIZ RUBINSTEIN, M.D.



Every fall, worried parents applying for their children's admission to private and specialized public kindergartens ask pediatrician Beatriz Rubinstein about the Educational Records Bureau test. Rubinstein believes that parents can prepare their children for the test by working or playing with them for a few minutes each day. The aim, as she explains, is not to inflate a child's scores artificially, but to bring out the skills he already has. A primer for parents.

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BY ROCHELLE REED AND BARBARA COSTIKYAN

Imagine a perfect winter vacation. Would it be East Coast or West, on the beach or the slopes? Whatever you prefer, we've got a suggestion.

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Cover: Photograph by Frank Schramm.

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When a hotel is letter-perfect, it keeps getting rave reviews.

"I only wish you had hotels in California."
——— E.W.N., San Diego

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——— R.F., London

"I certainly would agree that you deliver what you promised when you say 'we hire good people'."
——— A.W.W., Montreal

"This is the only hotel I've found that seems to have paid attention to the needs of the woman traveller. What really knocks me out is that you provide makeup and full-length mirrors and great lighting."
——— E.C., Los Angeles

(The above are actual quotes from letters and comment cards. Names of the guests have been changed to protect their privacy.)

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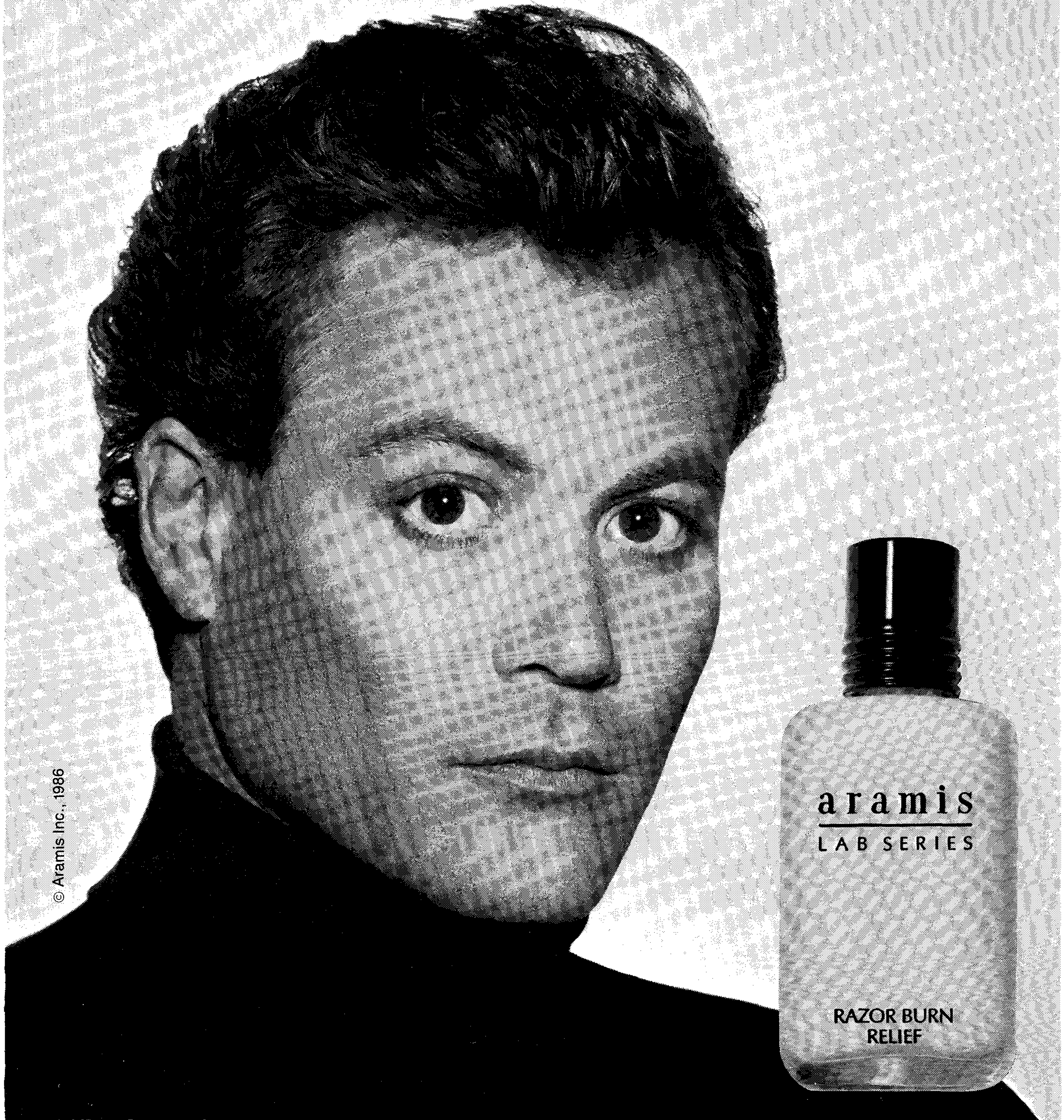

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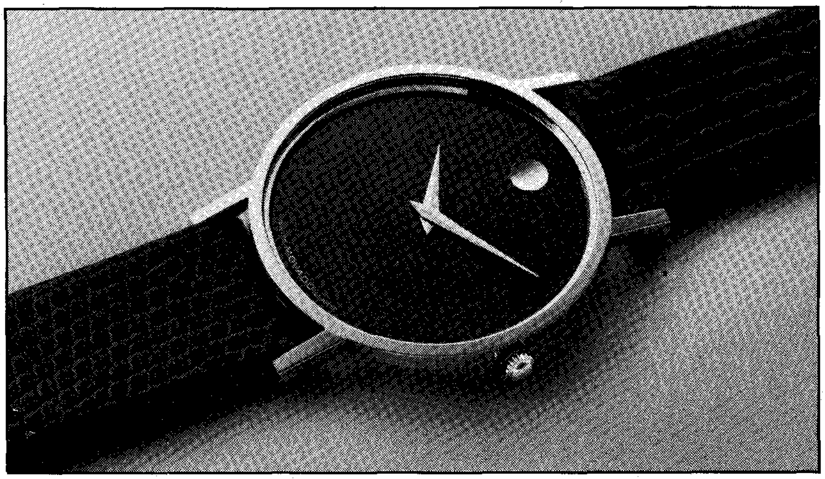

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LETTERS

The 'K' Corner

I AM POSITIVELY ENRAGED! HOW DARE Joe Klein suggest that my beloved Mets have "become the Yankees" ["Let's Go, Mets!" September 29]. When was the last time the Mets owners made fools of themselves, their players, or anyone other than the "competition" in the National League?

Kenneth Kirschbaum
Hackensack, N.J.

IT IS INCORRECT TO CHARACTERIZE AS "fans" the criminals who damaged Shea Stadium and injured a player when the Mets clinched the division title. True fans care about the team and the home stadium. The people who tore up the field and stole equipment are the same ones who never watch the game but instead wander through the stands looking for trouble. The championship just gave them an excuse.

James T. Smith
Queens

In the Heart of the County

GOOD-BYE, COLUMBIA. THANKS FOR INcreasing our land values by 25 percent overnight and for so accurately describing and destroying Columbia County ["Hail Columbia!" by Laurence Sombke, September 29].

We may now confidently expect to be overrun by a horde of arrogant, overpaid, ill-mannered New York professionals whose loutish behavior will ruin our beautiful county as surely as it has ruined the Hamptons. How far from Manhattan must one flee to escape these marauding status-seekers? Wyoming? And how far must one go to avoid the inevitable plague of chichi, overpriced boutiques trailing in their wake? Buffalo?

We can only pray that they all crash on the Taconic (very winding and dangerous, particularly in winter) as they rush north in their Mercedeses and BMWs to the latest "in" place anointed by their bible.

Michael Lyall
Ancram, N.Y.

IN HIS OTHERWISE EXCELLENT PIECE ON Columbia County, Laurence Sombke left out the region's garden spot, Germantown (my hometown). At the southern end of the county, bordering the Hudson River, it has the best view of the Catskills

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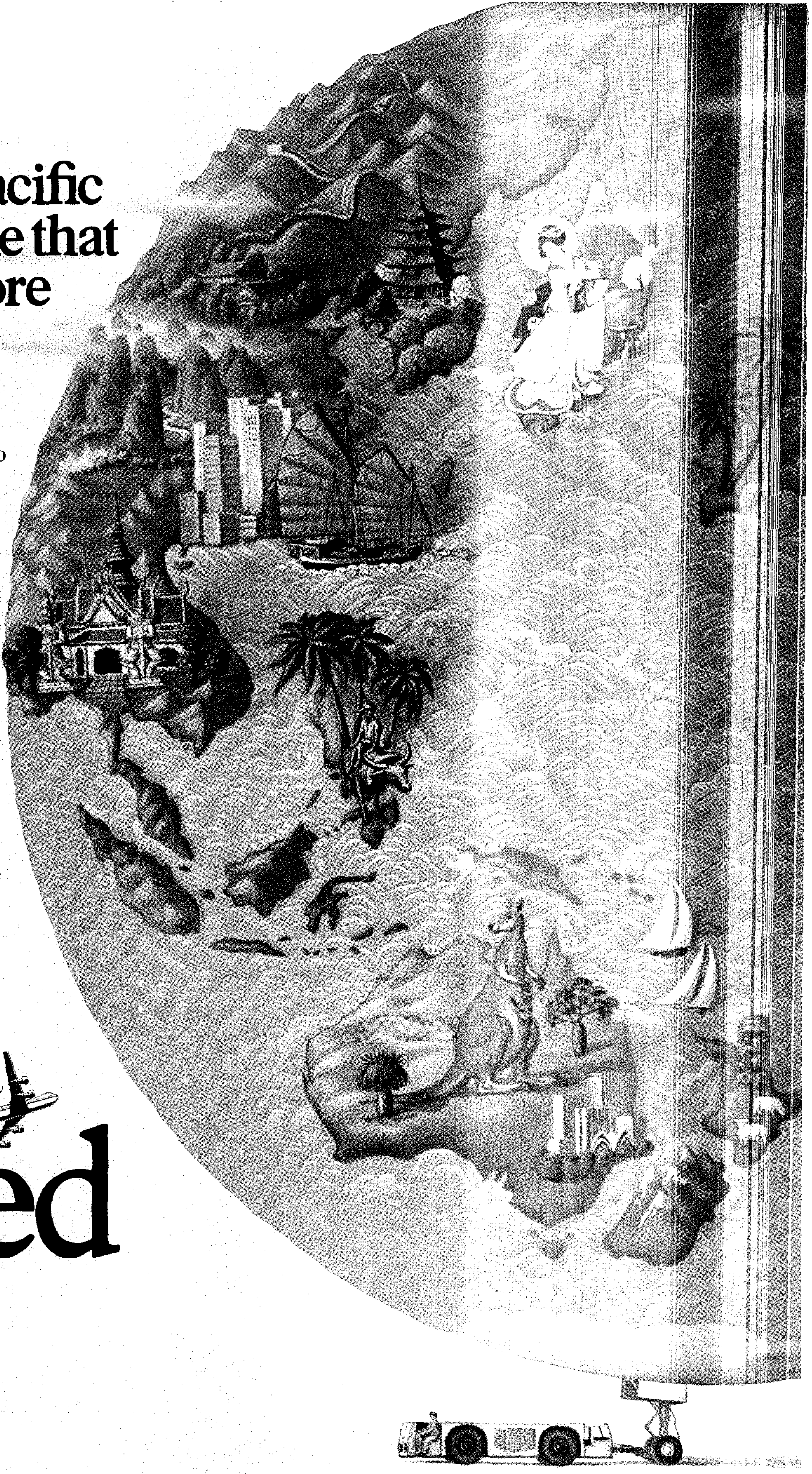


and is also one of the most historic sites. Between Germantown and Clermont, there is the Diehl Rockefeller home. My mother's family lived across the road from it, and some of them remember visits by both John D.'s, and the dimes they received from John senior.

Doris M. Wenger
Malden-on-Hudson, N.Y.

PLEASE, NO MORE SUPERFICIAL, TREND-inducing articles. Columbia County has been Hampton-ized, Zabar-ized, and Columbus Avenue–ized enough. Instead, do a piece on the wildly eccentric sociology of the region. You could call it "Horses and Divorces."

Thomas Kiernan
Old Chatham, N.Y.

"HAIL COLUMBIA!" WAS INFORMATIVE, comprehensive, and well written. I'm sure it will persuade thousands of leaf-peepers to visit. However, drivers should be warned that the Taconic from Poughkeepsie north, especially in Columbia County, is one long speed trap. On any given weekend, there will be at least three such setups, and I have seen as many as six cars (including my own) pulled over at one time.

Richard Selby
Dobbs Ferry, N.Y.

No-Soul Man

"SOUL ON *Vice*" [BY PETE HAMILL, SEPtember 29] was a real eye-opener. I have watched Eddie Olmos move his lips only slightly as he speaks. I have seen him enter and leave a room, sit down and get up. But I have never seen any emotion cross his face or show in his eyes. This frozen visage is soul? You've got to be kidding.

Irene Morganstein
Baltimore, Md.

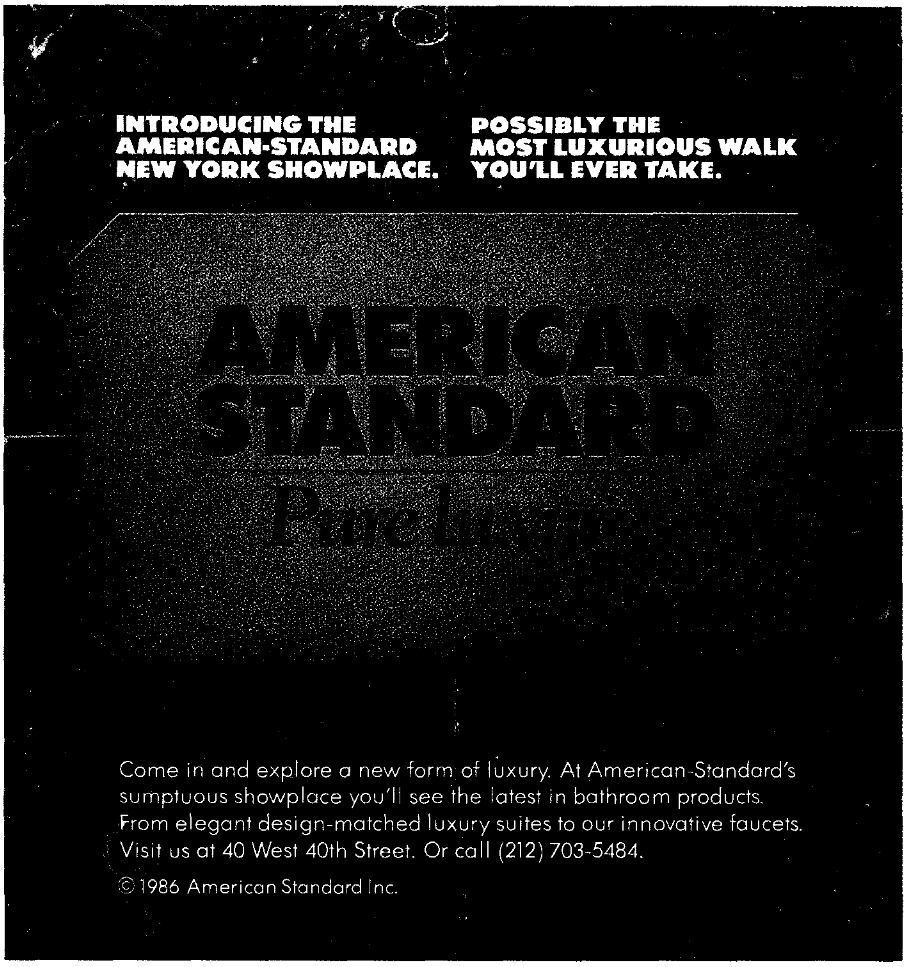
The D'Amato Principle

IN DESCRIBING AL D'AMATO'S "ABILITY to deliver federal help for local needs" ["The City Politic: 'Warren, I Need You Now,'" September 22], Michael Kramer neglects the magic that makes it work: a complete absence of political principle. D'Amato has only two ways of voting. One is with his party. The other is to trade his vote for federal funds. This gives him a distinct advantage over senators who are interested in arms control or the national economy. They can sell only *some* of their votes for pork-barrel projects.

Daniel P. Smulewicz
Manhattan

No Sale

IN YOUR "FALL PREVIEW" ISSUE, BARBARA Costikyan reported that my restaurant, Chez Pierre, had been sold to Philippe Bernard, one of the partners in Le Zinc and Café Un Deux Trois ["Restaurants,"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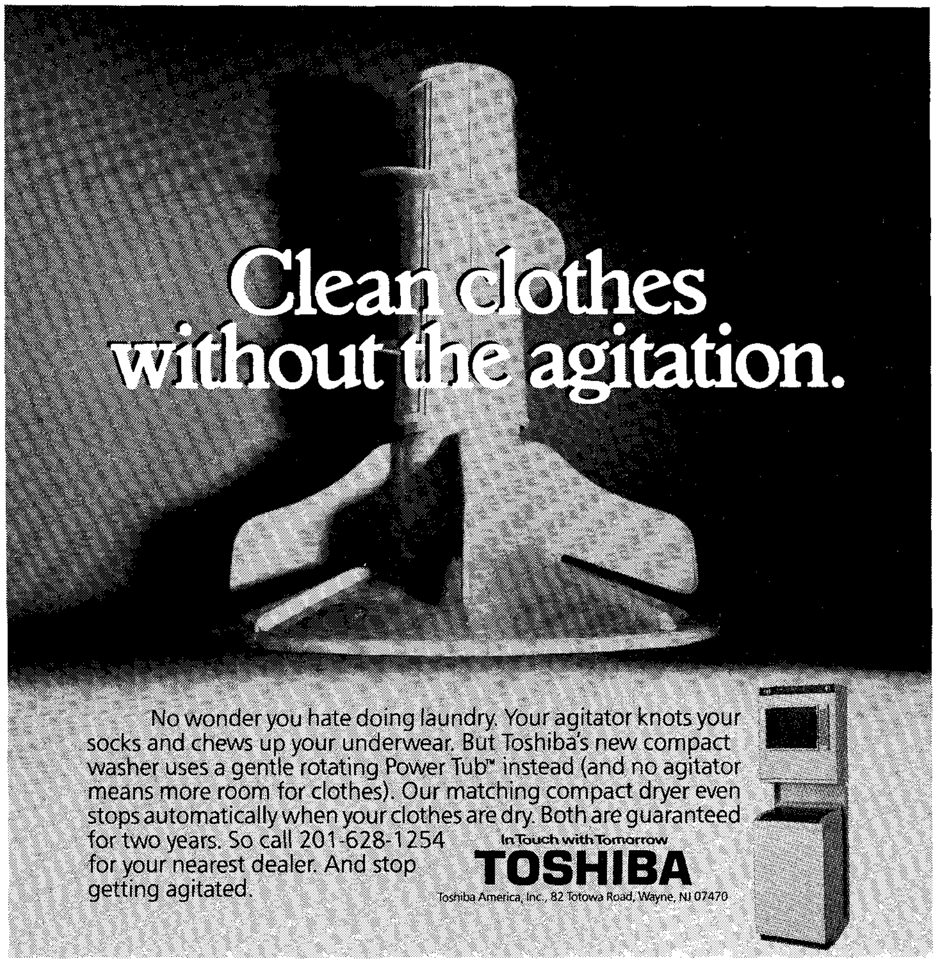
Clean clothes without the agitation.

No wonder you hate doing laundry. Your agitator knots your socks and chews up your underwear. But Toshiba's new compact washer uses a gentle rotating Power Tub™ instead (and no agitator means more room for clothes). Our matching compact dryer even stops automatically when your clothes are dry. Both are guaranteed for two years. So call 201-628-1254 for your nearest dealer. And stop getting agitated.

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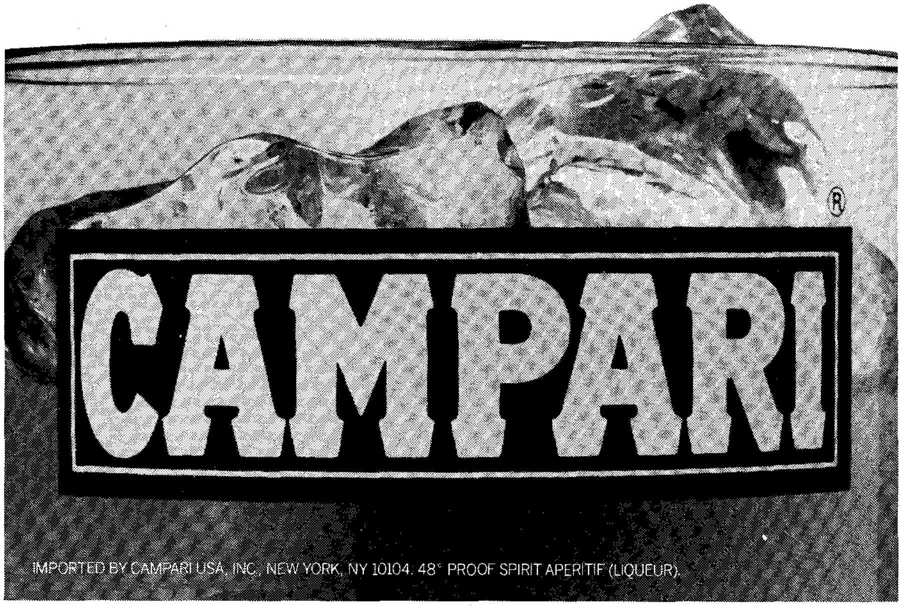
WHAT HAPPENS WHEN BLOODY MARYS BECOME BLOODY BORING?
Enjoy a Campari and orange juice with brunch at these fine restaurants:

Ancora
2330 Broadway at 85th St.

Capsouto Freres
451 Washington St. (one block from
West Side Highway just South of Canal)

Ruppert's
1662 3rd Avenue at 93rd St.

The Water's Edge
44th Drive on East River
Long Island City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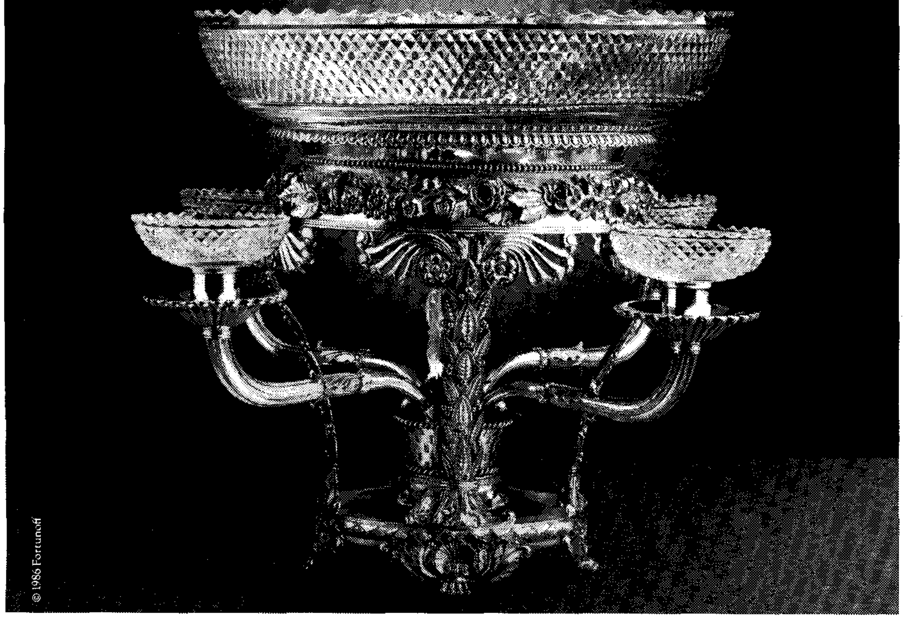

Regency Epergne by Benjamin Smith, London, 1818. Height: 14½ inches. $20,000.
If you're interested in selling your antique silver
contact Susan Volk at our New York City or 800 number.

Fortunoff, the source.

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September 15]. This is incorrect. I still own the restaurant.

Pierre Bezia
Manhattan

Something Special in the Air

HOW EXCITING TO DISCOVER THAT "SMILING, commission-conscious flight attendants" will soon be hawking Carl Icahn's wares on TWA ["The Bottom Line: Buy As You Fly," by Dan Dorfman, September 1]. Considering the salary of recently hired flight attendants (who bring home about $260 a week after taxes, employee deductions, and union dues), I think any commissions would be welcome.

With keen anticipation I await my flight attendant–sales clerk carrying cashmere sweaters, elegant crystal goblets, and that ever-present pot of coffee. I also envision countless shoppers lining up to try on merchandise in those tiny bathrooms (or will there be fitting rooms?). Certainly, when time permits, alterations can be done by the flight attendant–tailor, so I can deplane in my new outfit. But what, I ask, is the returns policy, if there is one? Must I take another flight to make an exchange? More important, what if they've sold out of an item I desire, as so often happens when I want the chicken but must settle for the mystery meat?

No doubt Icahn has the answers to my questions, so I eagerly await the time when I no longer need waste time shopping for bargains in London, Paris, or Rome, and can have everything brought right to my seat on TWA.

Robert Baritz
Manhattan

Sex Sells, or Does It?

WOULD SOMEBODY PLEASE EXPLAIN THE Guess? jeans ad in your August 25 issue? Are we supposed to guess whether or not the two ingenues featured in the eight-page pictorial, with its vaguely *Hustler*-esque undercurrent, have been out for a naughty romp in the field? Or is there something else going on that culturally deprived hicks like me are missing?

In previous weeks, I marveled at some of the bizarre motifs used by Calvin Klein and others to sell their products. However, since the ads seemed innocuous enough, I let it slide. I reasoned that if they want to plunk down a few hundred grand on that kind of lunacy, well, it *is* their money.

In fact, now that Jerry Della Femina has broken the "f---" barrier, I suppose we can expect to see anything. But questionable taste aside, I think that in the frenzied pursuit of an *outré* image, advertisers are wasting a lot of money—and alienating no small part of their market, to boot.

Steve Salerno
San Diego, Calif.

On Central Park South.

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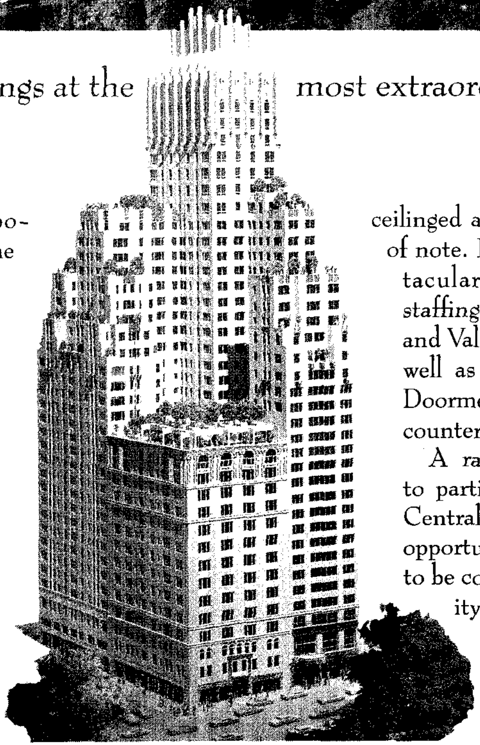

Trump Parc. A significant contemporary renaissance. Designed and built in the golden age of New York architecture, every detail of Trump Parc recalls another era, an era now brought lovingly to modern life.

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Here, the magnificent park is literally at your doorstep. To your right and left the sophisticated ambience of Central Park South. And within, period-quality high-ceilinged and meticulously crafted residences of note. From serene *pied-a-terres* to spectacular penthouses. Even the unusual staffing of Trump Parc—Hallmen, Maid and Valet service, an on-premises garage as well as twenty-four hour Concierge and Doormen—recall the civilities, seldom encountered today.

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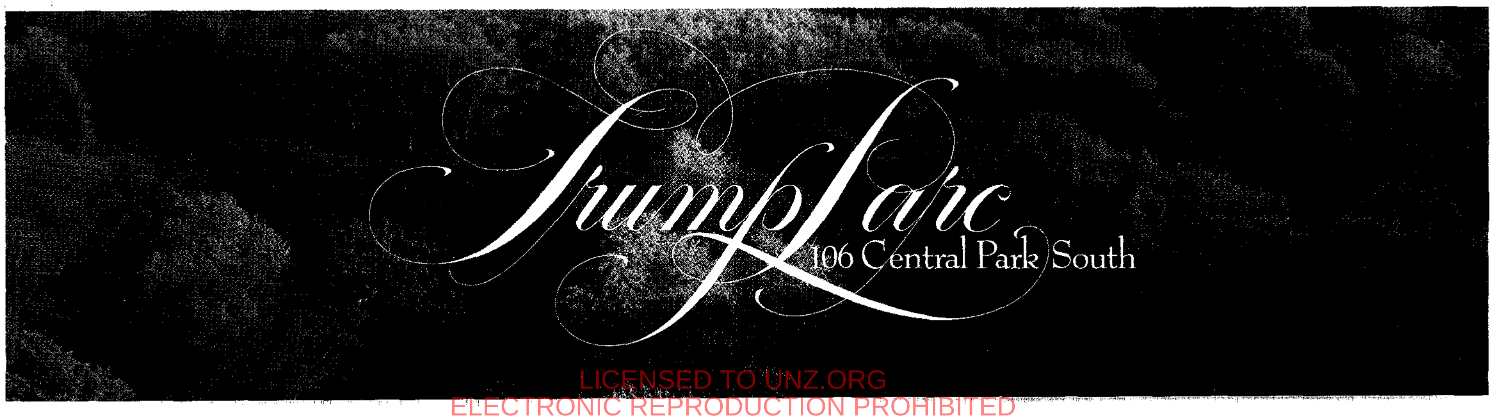
The complete offering terms are in an offering plan available from sponsor.



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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

TRUMP'S NEWEST...A CBS LOSS...FELKER'S NEWS...DANILOFF DEALS...A *VOICE* SEARCH

TRUMP GETTING A NEW PARK VIEW

Donald Trump has acquired the lease to the land under the Ritz-Carlton—and a source close to the developer says this is the first step in a move to take over the hotel from its financially troubled owner, John Coleman. The Ritz-Carlton is next door to Trump Park, the 40-story condominium Trump is building on Central Park South.

Trump acquired the lease to the land from Leonard Kandell, an 81-year-old real-estate investor who became a friend after leasing Trump some of the land that Trump Tower was built on.

Coleman said the hotel is not for sale, and Trump did not return calls for comment. But, the source says, "Kandell's been having trouble collecting payments Coleman owes him. He's given Trump the lease so that Trump can oversee the property for him and his family. Coleman's employees are telling reporters they've suggested that he declare bankruptcy. Donald wants to be there when he does, so he can pick up the pieces."

THE RITZ-CARLTON (RIGHT)

CLAY'S NEW ROOST: MORT'S *U.S. NEWS*

With Harry Evans out of the picture, *U.S. News & World Report* chief Mortimer Zuckerman has signed on Clay Felker as a consultant to his news magazine. Felker, the founding editor of *New York* and a former editor of *The Village Voice, New West, Esquire, East Side Express,* the *Daily News'* "Tonight" section, and *Adweek,* plans to spend several days a week at the magazine's Washington offices offering advice on every section of the magazine.

Felker did not return calls. *U.S. News* spokeswoman Kathy Bushkin said, "He'll be helping us think up stories and new ways to report them. He'll be one more voice at the table."

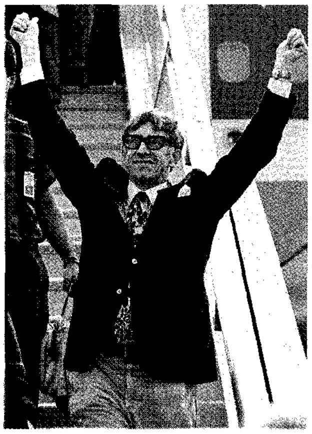
DANILOFF EYES THE TALK CIRCUIT

It looks as if Nicholas Daniloff is going to be able to parlay his 31-day ordeal in the Soviet Union into a tidy bankroll.

The *U.S. News & World Report* reporter—who is already trying to sell a manuscript about his Russian ancestors and his recent arrest and imprisonment—is talking to New York agent Harry Walker about a lecture tour. The national tour could bring Daniloff as much as $450,000. If the deal goes through, the former Moscow-bureau chief will begin the tour as soon as he returns from covering the summit for his magazine.

Daniloff was unavailable for comment, and Walker refused to talk about their plans. But a source familiar with the negotiations said about 30 universities, press organizations, and corporations have agreed to pay $15,000 each to hear the correspondent's story.

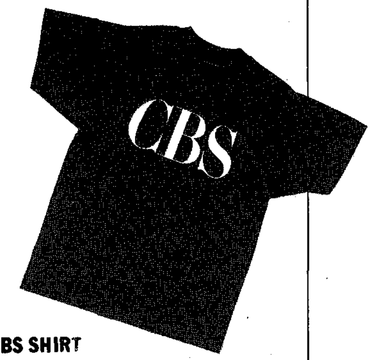
—PEG TYRE


DANILOFF

SHOPPING STOPPING AT BLACK ROCK

Larry Tisch has put an end to another perk at CBS. A network staffer reports that employees at the "CBS Store" on the twentieth floor of Black Rock, the company's West 52nd Street headquarters, told him the network's acting chief executive officer recently walked into the store, took a tour around the place, and then decided that it should be closed. The store offers staff members discounts on such CBS products as records, tapes, and books, plus the usual assortment of T-shirts, sweatsuits, baseball caps, and shopping bags bearing the CBS logo.

CBS spokeswoman Anne Luzzatto confirmed that the store is being shut down. Employees will get a memo this week announcing that the store will close on December 31. After that, staffers will have to purchase company products through a catalogue.



CBS SHIRT

A *TIMES* MAN FOR *VOICE* BOSS?

The word around *The Village Voice* is that publisher and editor-in-chief David Schneiderman has approached New York *Times* reporters Michael Oreskes and Martin Gottlieb about becoming the next editor of the weekly.

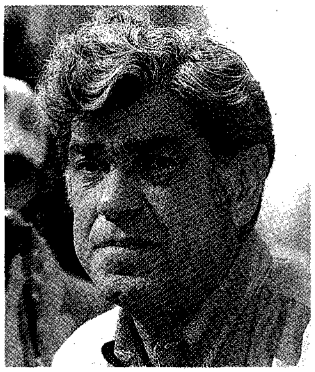
Oreskes was originally offered the job in the winter of 1985. In August of that year, Schneiderman hired Robert Friedman, a former *Wall Street Journal* reporter. Friedman was fired ten months later.

Schneiderman did not return calls about his search for a new second-in-command. Oreskes, a former *Daily News* reporter who covers politics and the city-corruption scandals for the metropolitan desk, said he has not talked to Schneiderman this time around.

Gottlieb, another former *Daily News* reporter, who covers real-state develop-

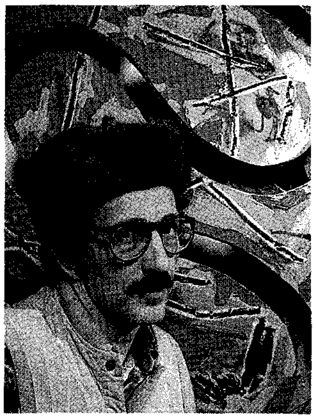
Photographs: top, Joe Rodriguez/Black Star; center, David Kelley; bottom, A.P./Wide World.

MYSTERY TAPE...VICTOR'S RUN...ARTIST DEFENSE...FRIENDLY PERSUASION...MENU MOVES



GOTBAUM

MASTER, WAXMAN



STELLA

ment and urban planning, said, "David approached me a while ago. I don't want to say any more than that."

MARY NISSENSON'S 'SAFETY' TAPE

Eyewitness News reporter Mary Nissenson—one of the stars of the Channel 7 team—recently made an audition tape for an anchor job at Miami's WTVJ. Nissenson was auditioning to become the eleven o'clock co-anchor with another former New York television personality, John Hambrick.

One WABC staffer says talk around the newsroom is that Nissenson, who was brought in by news director Bill Applegate, was looking for the job because she is "totally disenchanted with the Applegate regime."

But Nissenson's agent, Alfred Geller, says that's nonsense. "Mary is extremely happy at WABC," he says. "It was time for an option in her contract to be picked up, and the tradition in this business is to look around as a precaution. Mary did that. The contract was picked up, and she is continuing to work for Bill Applegate, as she had hoped she would."

GOTBAUM GOES FOR THE TOP AGAIN

Labor leader Victor Gotbaum is trying for a comeback. The head of the New York City employees' union has sent letters to the city's other union chiefs announcing that he will run again for the late Harry Van Arsdale's job, president of the New York City Central Labor Council. Last March, Gotbaum lost the race to serve out Van Arsdale's term to the labor veteran's 62-year-old son, Tom.

"I think I have the votes I need this time," says Gotbaum. "Members recognize that I have more experience representing every kind of worker—white collar and blue collar—and will work harder at the job than Tommy does." But insiders say that the election is more likely to turn on the conflict between Gotbaum's liberal political views and the conservatism of the older, blue-collar union members who backed Van Arsdale. The election is scheduled for November 20.

ARTISTS RALLY TO BLOCK A TOWER

Some of the city's leading artists—including Frank Stella, Elizabeth Murray, and Terry Winters—are taking on one of the city's leading architecture firms, Beyer Blinder Belle (page 38).

More than 50 TriBeCa artists have agreed to donate works of art for a benefit auction intended to help the TriBeCa Community Association battle the architects' plan to put a twelve-story tower atop a 125-year-old cast-iron building, on White Street.

The money from the November 12 auction, to be held at the Hal Bromm gallery, will help pay engineers, historians, and lawyers hired by the group. Bromm, who is one of the organizers, says he hopes to raise at least $25,000.

ASSEMBLY BIDDER WINS MARIO'S WINK

A Cuomo insider says Queens assemblyman Saul Weprin, one of the governor's oldest friends, is "Mario's emotional favorite" in the race to succeed Stanley Fink as assembly speaker. But the source insists the governor, who has raised Weprin's name in conversations with reporters, will not get involved in the battle, which will be decided after the November election. Others leading the list of candidates: Assemblyman Arthur "Jerry" Kremer of Long Beach, Assemblyman Mel Miller of Brooklyn, and another Queens assemblyman, Alan Hevesi.

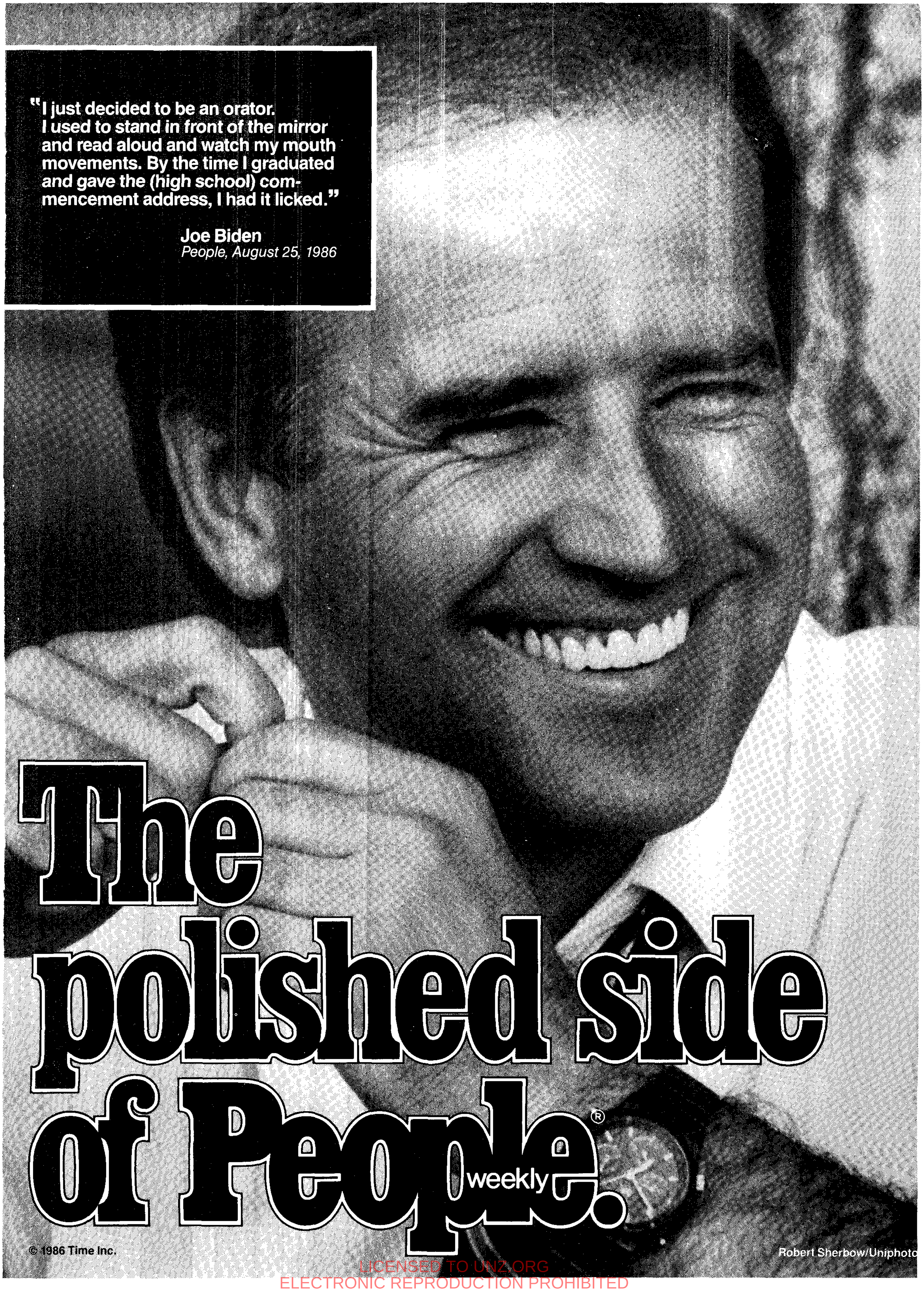
"Weprin is an old and dear friend to the governor," the source says. "But the worst thing Mario could do would be to try to interfere in that selection. It would be a terrible mistake that could easily backfire."

RESTAURANT NOTES FROM ALL OVER

Jonathan Waxman and Melvyn Master—the owners of Jams, Buds, and Hulot's—are taking their successful formula across the Atlantic. This spring, the restaurateurs will open a London Jams in Mayfair. Master says the London menu will offer a less expensive version of Jams' California cuisine, "with some local variations, like English game and produce from France." To ensure a smooth start-up, three Jams waiters will move to London, and both Waxman and Master will split their time between continents....

Sardi's is about to get the Lopata touch. Owners Ivan Bloch and Harvey Klaris have signed a deal with the restaurant-designer-of-the-moment, Sam Lopata, to give their famous Broadway hangout the same kind of face-lift Lopata gave Lutèce last summer. "We're bringing it back to its grandest tradition," Lopata says, "reopening the stairway, cleaning the mahogany woodwork, updating the lighting, carpet, and color scheme. We're keeping all the charm and all the cartoons."

Photographs: top, Robert Maass/Photoreporters; center, Daniel Quat; bottom, Gianfranco Gorgoni/Contact Press Images.



"I just decided to be an orator. I used to stand in front of the mirror and read aloud and watch my mouth movements. By the time I graduated and gave the (high school) commencement address, I had it licked."

Joe Biden
People, August 25, 1986

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Media/Edwin Diamond

'USA TODAY' TODAY

Into the Fifth Year

ALLEN NEUHARTH, THE 62-YEAR-OLD chairman of Gannett Company, Inc., likes to think, well, monumentally. A larger-than-life-size bust of him beams from the seventh floor of the company's headquarters on the Virginia side of the Potomac. The bronze head is situated so that it lines up with the Lincoln Memorial, the Washington Monument, and the Capitol dome across the river. Gannett claims to be "the most diverse information company in the nation." And most grandly of all, Neuharth's pride, *USA Today,* bills itself as "The Nation's Newspaper. No. 1 in the USA . . . 4,792,000 Readers Every Day."

Appropriately enough, last month, when *USA Today* celebrated the beginning of its fifth year, the paper was flattered by the appearance of two parodies. One was perpetrated by *The Harvard Lampoon,* the other by the veteran parodist Paul Slansky, who produced for *Playboy* magazine a Soviet clone called *USSR Today.* The *Lampoon's* version took lighthearted aim at such inviting *USA Today* targets as its explaining-it-all-simply style ("National debt: Bigger than a bread box?"). Slansky homed in on the paper's relentless use of polls and graphics (a chart shows that "the mustaches of our women athletes are getting thicker").

It was characteristic of Neuharth to turn the ribbing to *USA Today's* P.R. advantage. He bought a full-page ad on the back of the *Lampoon* edition, threw parties in Washington *and* New York to mark the publication day, and proudly acknowledged *USA Today's* new status as "the youngest-ever *Lampoon* roastee." Always the astute salesman, Neuharth even managed to get the last laugh: The first 750,000 *Lampoon* edition copies were run off by Gannett Offset, the company's own printing division, at a tidy profit.

Thinking big, of course, has its downside. The costs of producing a color-packed, satellite-transmitted national daily have been enormous. Further, *USA Today's* hold on No. 1-hood is somewhat shaky. It's based on a recent Simmons report showing that the *Wall Street Journal's* readership dropped last year by 16.7 percent, to 4 million, while *USA Today's* total increased 14 percent, to 4.8 million. The *Journal,* however, still has a higher daily paid circulation: 2 million compared with 1.4 million for *USA Today.* Moreover, 17 percent of the upstart's circulation represents bulk sales to airlines and hotel chains, which distribute the copies free. Advertisers aren't necessarily sold on that brand of readers and have until recently resisted buying space in the paper; total revenues for 1985 were estimated at $165-million (compared with $670 million for the *Journal*).

USA TODAY
Royal Di-vorce stuns U.K.
HARVARD LAMPOON PARODY
NEWSLINE
Qaddafi to USA: 'I didn't order these pizzas'
Wapner elevated to Supreme Court
USA TODAY
Baseball's hot finale
BONUS SECTION
Flood crest: Rains end, risks don't
Fast food: How best, worst fare

CELEBRATION: *The Harvard version (left), and the real thing.*

As a result of its sky-high costs and relatively modest revenues, *USA Today* has been losing money at a prodigious rate. Neither Neuharth nor publisher Cathleen Black will say how much, but according to rival publishers, it could be as high as $110 million for each of the paper's first two years, dropping off to between $50 million and $80 million for each of the last two years. Nevertheless, Neuharth and Black hold to the chairman's prediction that the paper will show a profit by 1988. According to Neuharth, it is also on schedule in fulfilling its five-year planning targets of 2 million in circulation and $250 million in revenues.

Neuharth and Gannett have won the technology war with *USA Today,* demonstrating the kind of product that can be created using satellites and high-quality color. The profuse charts, statistics, and splashy weather maps—the features so easily parodied—are widely imitated, and not just by daily papers but by magazines as well, particularly *Newsweek* and *U.S. News & World Report.* The publishing establishment initially mocked *USA Today,* calling it "the Nation's Comic Book," "McPaper," and "junk-food journalism." Gannett was regarded, Neuharth recalls, as a chain of "shit-kicker, small-town papers." Now the sneering has stopped; the establishment picks up the paper to learn from it.

With all its sudden allure, though, *USA Today* must still fight house to house for readers, and agency to agency for advertisers. The outcomes are still in doubt. The paper has always been a "second buy"—supplementary fare picked up after readers have consumed their own regular morning papers. Second-buy papers slide in and out of favor. This is not because the readers are traveling—contrary to the common impression, nearly four out of five *USA Today* readers look at the paper at home or in their offices—but because the paper doesn't have the steady, addictive *local* pull of their first buy, with all its hometown news. As John Quinn, 61, the editor of *USA Today,* acknowledges, "There's no way we can give, say, Boston Red Sox fans the kind of coverage available in the Boston *Globe* or *Herald.*"

Moreover, the *USA Today* audience is not going to get the detailed news offered by such national second-buy rivals as the *Wall Street Journal* and the New York *Times,* and to a lesser extent, by the Washington *Post.* For example, the *Post's* Bob Woodward broke open the Qaddafi "disinformation" story two weeks ago, and the *Times* followed up with no fewer than eight stories the next day. *USA Today's* other competition, the news magazines, also produced extensive cover-

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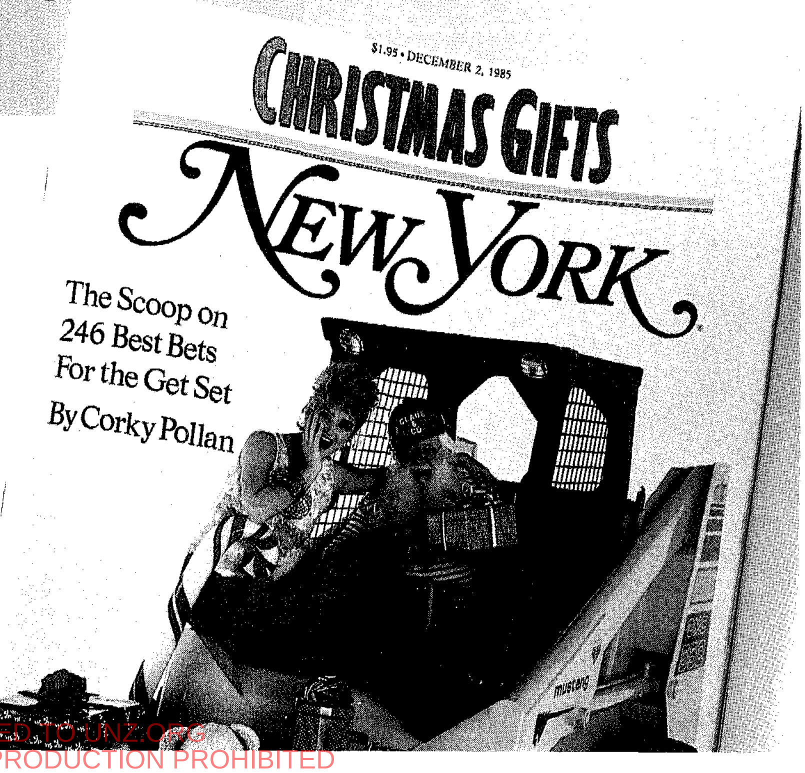
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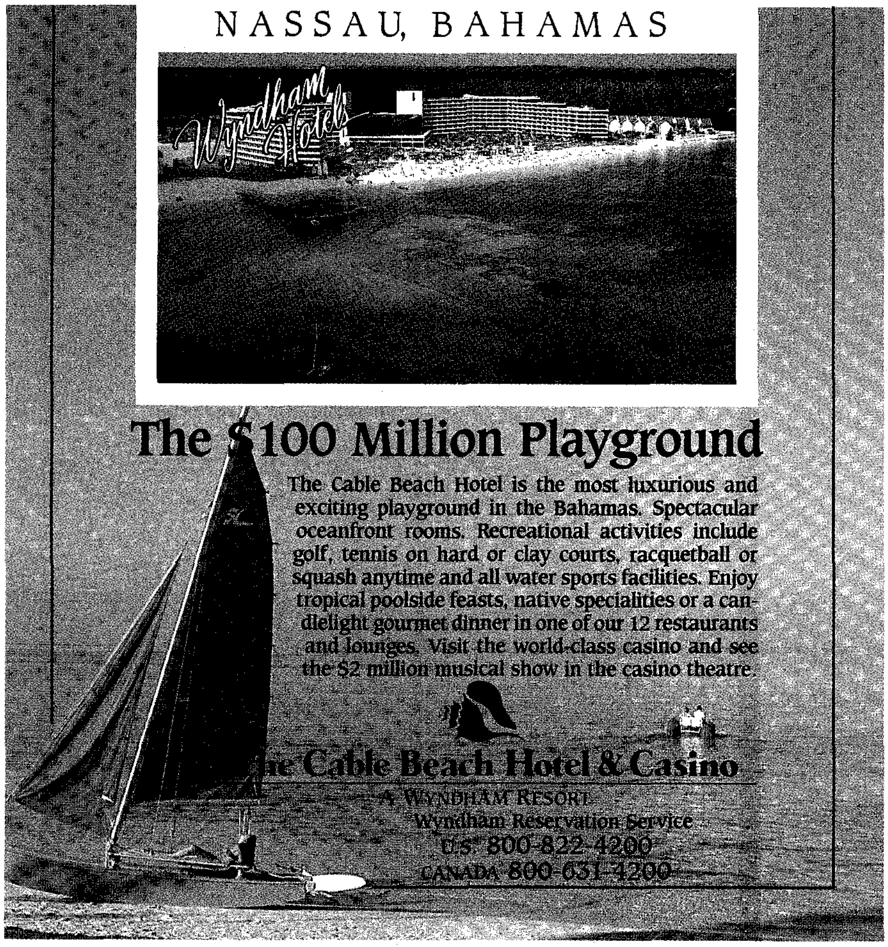

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age. *USA Today* reported both the original story and the subsequent furor in 250 words. At Pulitzer Prize time, as the staff itself knows, *USA Today* is likely to be strongest in the Best Investigative Paragraph category.

But it's hardly fair to hold the paper to Gutenberg standards. Indeed, the occasional reader of *USA Today* could more accurately be described as a viewer. And the real competition—for advertising as well as fans—is not so much the national dailies and the news magazines as it is television. The weeklies are still getting some of the ads that *USA Today* wants, and the paper's bulk giveaways cut into the news magazines' newsstand sales. But, as Neuharth says, "it's no accident" that all those *USA Today* vending machines—built at a cost of $207 each—look like TV sets. Nor is it any accident that Quinn has placed TV monitors next to the news desks so that his staff "always knows what news the TV audience is getting."

Quinn also keeps *USA Today* vending boxes around the newsroom, daily replacing the edition in the window, or "screen." And he and his editors spend considerable effort analyzing the effect to figure out what should be visible from one day to the next. They look for the twist in the news, or the tilt-ahead story—not DANILOFF FREE but DANILOFF HOME TODAY. They also try for a compelling color picture or graphic. Among the best-selling *USA Today* editions was that of August 21, showing, through the screen, a cutaway of the "massacre mailroom" at the U.S. Post Office in Edmond, Oklahoma.

In its earlier days, *USA Today* overworked the patriotic, the across-the-U.S.A. roundup, the upbeat: the air-crash "miracle" ("327 survive, 55 die"). The first page still tends to be the good news, but the grimmer stuff has been given a niche of its own on a "second" front page—offscreen, on page 3.

All these devices are necessary because *USA Today* has to win its audience daily: Only 30 percent of the paper's readers are also subscribers. Publisher Black's advertising-sales assignment parallels Quinn's editorial task. Just as Quinn seeks to attract a television-bred audience, Black must sell advertisers used to pulling in customers with television campaigns.

A bright executive who adheres gracefully to Gannett's hard-work ethic, the 42-year-old Black has been involved in the early stages of two other publications, *New York* and *Ms.* "I'm used to ad agencies taking a wait-and-see attitude," she says. To convince media buyers that bulk sales are in fact pluses for them, her sales staff calls the bulk-sales copies the "blue-chip edition." Black must also convince advertisers that people who spend

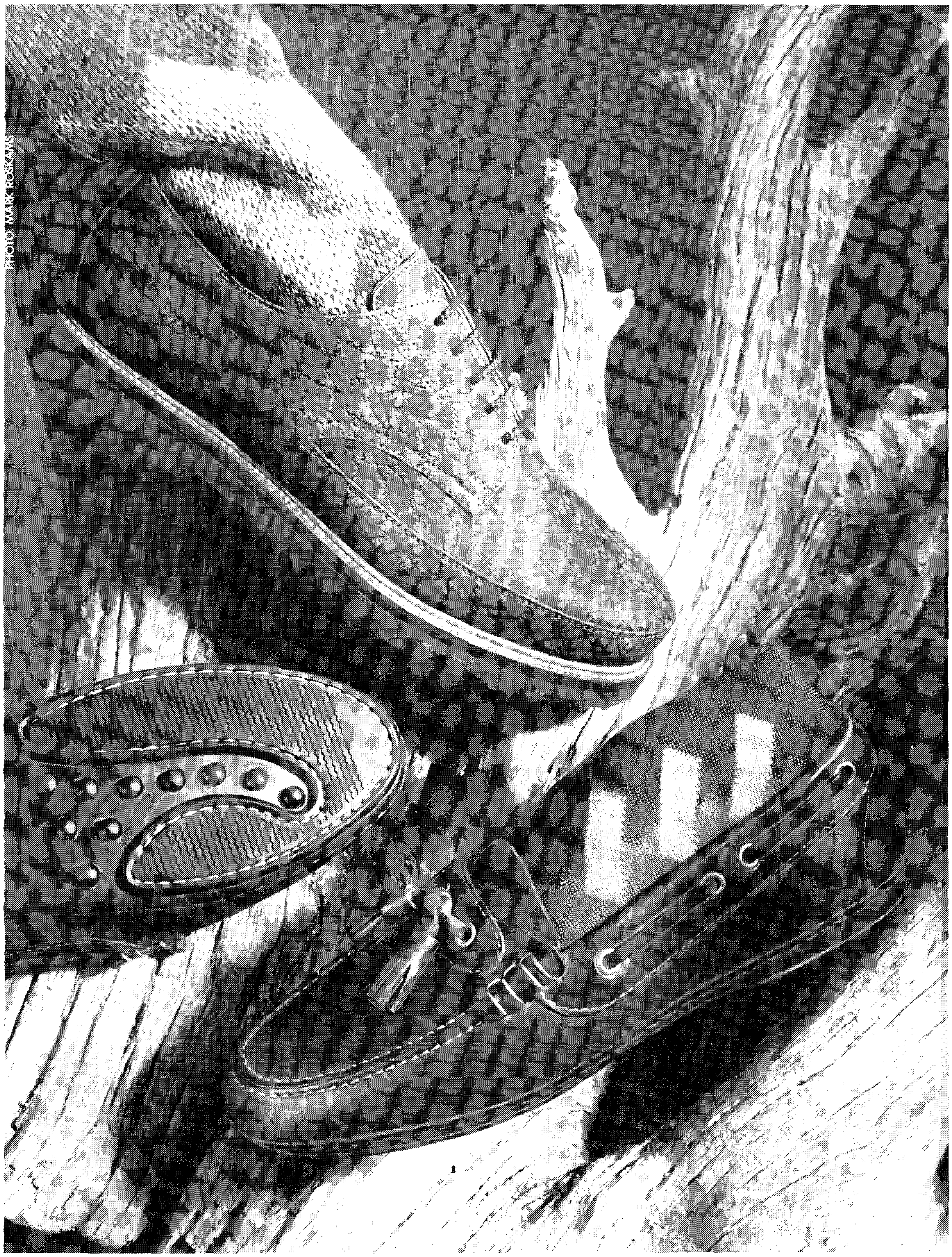
PHOTO: MARK ROSKAMS

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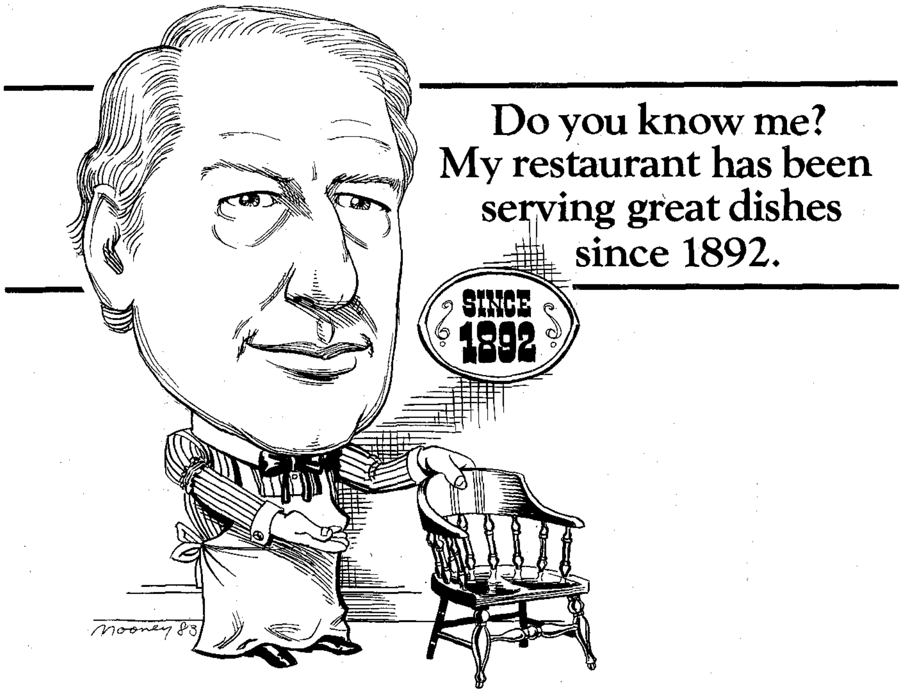

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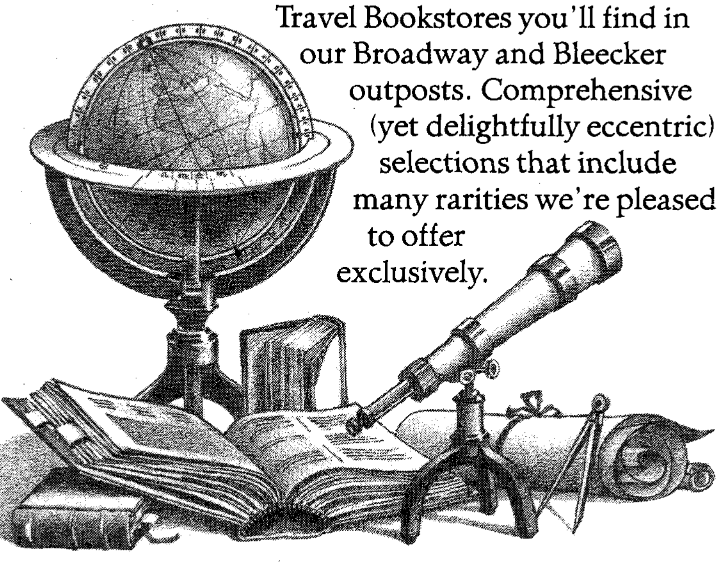

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twenty minutes with *USA Today* actually see and absorb their ads. She has had some success. Classified ads—a good measure of a paper's pulling power—have been running more than two pages a day. Overall, Black projects a 5 percent increase in ad pages for 1986. She predicts that the *Journal* will be down 7.5 percent for the year.

Inevitably, *USA Today*'s success must be measured in its own terms. The paper is, in a way, the news from nowhere. It's a daily with no firm geographic base and no built-in support from readers and advertisers. And it isn't a special-interest vehicle like the *Journal*, which serves a specific demographic community. It doesn't offer the editorial depth and advertising shelf life of the weeklies, which may be around the house for days at a time. Consequently, *USA Today* has to reinvent itself constantly. At first, this meant color, graphics, and new technology—but these innovations are now freely borrowed by others. So *USA Today* has had to look for newer enticements, and has turned to even less traditional sources.

To get readers more involved in the paper, *USA Today* has begun using special telephone numbers to offer tax advice, personal counsel, and other services, and full-page tear-out ballots to conduct opinion polls. A 1985 "Speak Out on Sports" poll produced 18,343 replies to such pressing issues as whether John McEnroe and Tatum O'Neal should get married. This year, the headline in the window for the October 2 edition asked, WHAT'S YOUR SPORTS FANTASY? The questionnaire inside asked whether the major leagues should have female umpires, and who America's sexiest male and female athletes were. In the world of cable TV, such two-way communications are known as "interactive" dialogues. And they couldn't be more appropriate for a paper marketed from a TV set.

Of course, no interactive poll can advise Neuharth what to do if his projections on circulation, revenue, and profit prove wrong. But the rest of the company's properties—which include 92 daily newspapers, eight TV stations, and eighteen radio stations—continue to flourish, and Gannett revenues have increased at an annual rate of 14.9 percent during the past ten years, to $2.2 billion last year. Its 1985 profits were $253 million, despite the *USA Today* drain.

Should Neuharth's fondest expectations be fulfilled, and *USA Today* turn its red ink to black, Gannett's profits could increase by as much as $200 million. If all the silver dollars represented by that figure were stacked up, they would make a pile as tall as 5,849 Washington Monuments—and a perfect *USA Today* graphic. ▬

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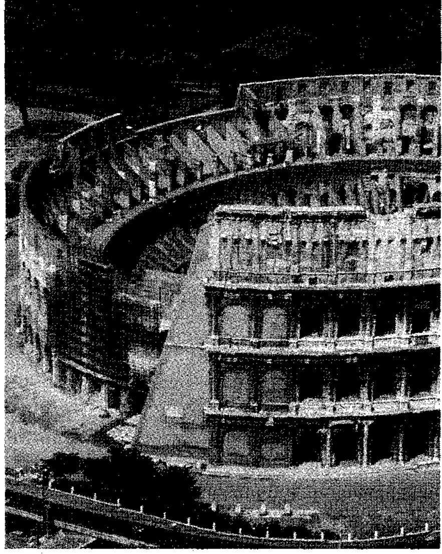
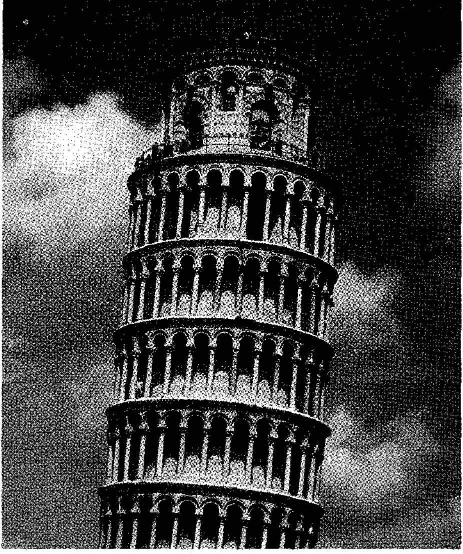
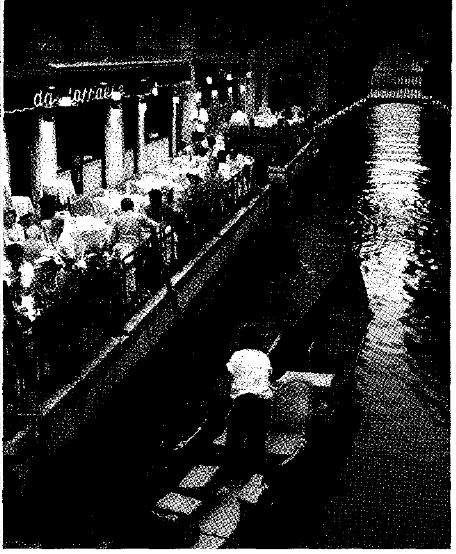
The biggest theatre in Rome.

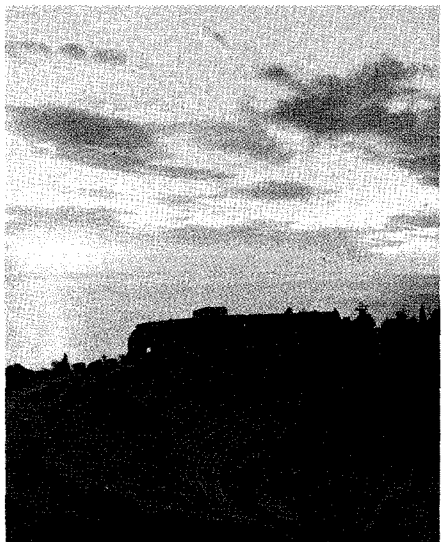


The Tower of Pisa.



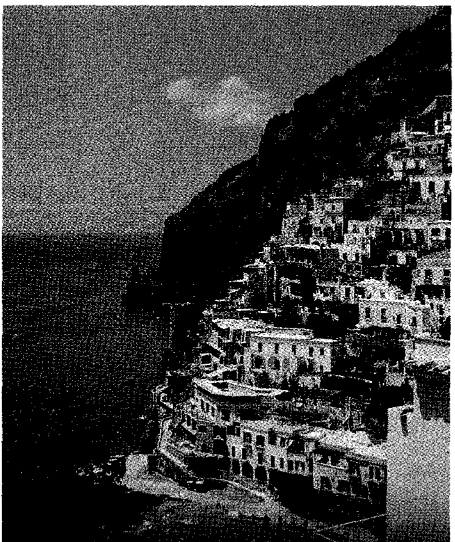
A view of the water in Venice.





The biggest theatre in Taormina.

The Towers of the Dolomites.



A view of the water in Positano.

you can begin this one.

When we say there is more to Italy, we are not just indulging in our Italian flair for drama. We are stating a simple truth.

First of all, of course, there is Rome. And Florence. And Venice. Can you think of another country where three great cities come so quickly to mind?

But wait, there's more. The ancient ruins of Sicily. The towering peaks of our Alps with their matchless ski-runs. The Amalfi coast, with its tiny villages that seem to tumble into the sea. The hill towns of Umbria, each just big enough to hold one Renaissance masterpiece and one equally treasured ristorante.

Nowhere else in the world is there so much to see. (They say there are two works of art for every person living in Italy.)

So much to hear. (A gondolier's song on the Grand Canal. A Verdi opera at the ancient arena in Verona.)

So much to feel. (It was a poet from another country who said, "In Italy, simply letting yourself live is beautiful.")

And just when you think you've seen, heard, and felt it all, Italy astounds you with more.

Surely you've heard people say, "You haven't lived till you've visited Italy." And, just as surely, now is the time.

Italy!
There's more to it.

Call your travel agent. And for your enticing free taste of Italy, call toll-free 1-800-331-1100. Operator 780.

FAIAT, Hotel Association of Rome, Florence and Venice. ENIT, The Italian Government Travel Office. Alitalia, The Italian Airline.

On Madison Avenue/Bernice Kanner

SEEMS LIKE OLD TIMES

BURGER KINGS: *The Three Stooges ham it up for the burger chain.*

Wave of the Past

ADVERTISING BUDGETS ARE SHRINKING and consumer interest in commercials is waning. What's the remedy? Madison Avenue is prescribing a strong dose of nostalgia. Conjuring up the good old days is as popular a ploy now as riding the New Wave was a few seasons back.

Frito-Lay's Tostitos may have launched the current trend almost two years ago when it began running commercials splicing footage of longtime spokesman Fernando Escandon into original black-and-white clips featuring Mr. Ed, the talking horse; the irrepressible Beaver; *Dragnet's* Sergeant Joe Friday and his pal Frank; the Addams family; and the Lone Ranger and Tonto.

Hordes of other companies have followed suit. Dr Pepper combines color film and black-and-white footage of Godzilla to show the monster being mollified by the "out of the ordinary" soft drink. Miller Lite parodies sixties Westerns by having a cavalry officer and an Indian chief debate which is more important—the beer's "great taste" or the fact that it is "less filling."

Lincoln-Mercury has used sixties music and scenes of flower children to sell eighties cars; Burger King has shown Three Stooges clips to sell hamburgers. To move its chocolate bars, Hershey employs footage of Betty Grable, Elvis Presley, Groucho Marx, Marilyn Monroe, W. C. Fields, flappers doing the Charleston, and moviegoers sporting 3-D glasses. Guess? jeans intercuts beehive-coiffed women from the fifties and sixties with modern cowgirls, and Chemical Bank has juxtaposed classic black-and-white photos of city landmarks and footage of Babe Ruth and Duke Snider with modern and vintage shots of the bank.

A ghostlike Eisenhower-era teen filmed in black and white grabs a bite at a Sonic Drive-In (a hamburger chain in the South and Midwest) that's shot in full color. The Mexican fast-food chain Del Taco has used Laurel and Hardy look-alikes. A James Cagney–esque character on death row pleads to visit a Highland appliance store as his last wish. And New Jersey Bell calls on ringers for Joe Friday and his *Dragnet* crew to push "the genuine yellow pages."

Chiquita banana has resurrected its 41-year-old jingle, and New Trail granola bars are sweet on fifties rock and roll. Jack Daniel's remains faithful to its 30-year-old campaign of Currier and Ives–type scenes of the distillery, and Frye boots emphasizes its ties to the baby-boom generation by splashing print ads with shots from the sixties.

"Whether times were really carefree and happy or totally miserable, throwbacks evoke positive reminiscences," says Stephen Novick, executive vice-president of broadcast production at Grey Advertising, the agency responsible for the flashback Kool-Aid spots ("You loved it as a kid—you trust it as a mother"). "Nostalgia is an inherent part of people's psychology as they grow old, and just as some commercial products prey on people's fears, others try to cash in on positive nostalgic feelings."

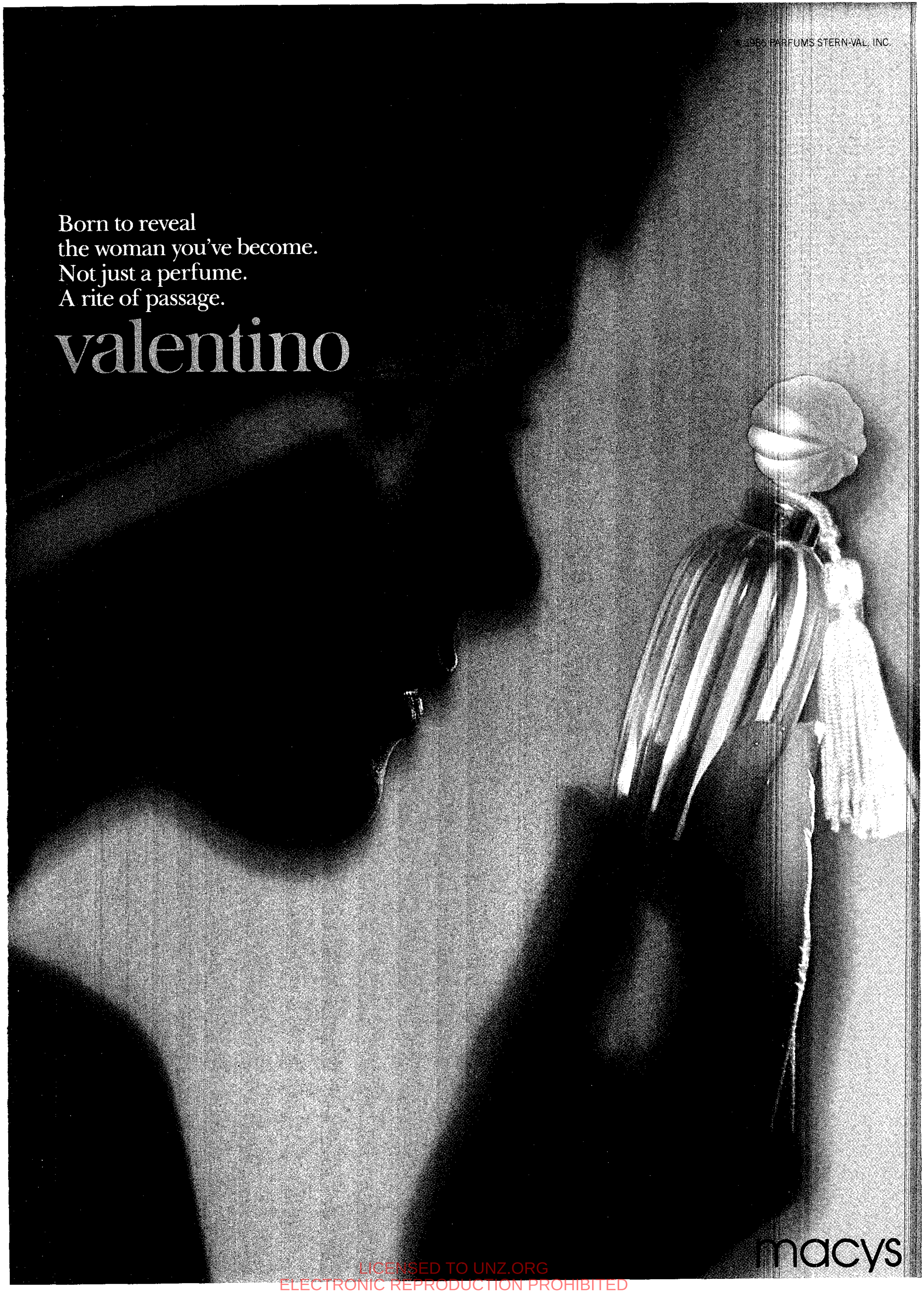
"We love to look back fondly on when we were all eighteen to twenty," adds John Ferrell, executive vice-president and creative director at Young & Rubicam, the ad agency for Lincoln-Mercury. "They could have been troubled times, but we regard them favorably. Peace buttons, Davy Crockett hats—they trigger memories of times that today look good. Two or three notes of music waft us back to a period when life lay ahead, and that we remember as upbeat. Those positive feelings spill over to the product."

But recently, nostalgia has been used as never before, and old television shows are the evocative medium of choice. Indeed, "what's different now, aside from the proliferation of yesteryear spots, is that many of the ads' creators grew up on TV," says Brian Sitts, vice-president and associate creative director at J. Walter Thompson, the agency that recruited the Three Stooges for Burger King. "They're the first generation of TV watchers." The Stooges appeal to Burger King's target audience of 18- to 49-year-olds, who either saw them on Saturday-morning TV or discovered the slapstick trio as adults.

The advertising business works on the bandwagon principle, says Y&R's Ferrell. "In the late sixties, someone did Bonnie and Clyde, so everyone did Bonnie and Clyde. Then from 1981 to 1985, the New Wave approach to advertising was the norm, particularly in the automotive category. Now that it's accepted that nostalgia is the way to reach baby-boomers, that has become the norm."

Before using *Big Chill*–type music and Beach Boys songs in Mercury commercials, Y&R and the automaker tested the concept and found it would strike a chord with baby-boomers. And it did—among this audience, Mercury has grown faster than any other automotive division. "But if we had gone on repeating that campaign, we'd have gotten into a rut," says Ferrell. Thus, the agency has updated its nostalgia pool, drawing no longer on the sixties but on the seventies. Recently, it introduced Mercury commercials using Rod Stewart's "Do You Think I'm Sexy?," "Tonight's the Night,"

Photograph by Donal Holway.


Born to reveal
the woman you've become.
Not just a perfume.
A rite of passage.
valentino
macys

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C [illegible] Argentina.

Come see the tango, Argentina's national treasure. In the tango parlors of Buenos Aires, you'll sit, elbow to elbow, enchanted by this country's most eloquent expression of itself.

In the streets of Buenos Aires, you'll find this same romantic elegance. Shopping to rival that in Paris. Some of South America's finest cultural offerings. Exquisite, memorable restaurants. And a people overflowing with warmth and pride in showing off their Argentina.

And, rising like a chorus through it all, you'll find the tango.

No one knows Argentina like American Express.®

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There's no better time to see Argentina. There's no better airline than Aerolineas Argentinas to take you there.

Aerolineas Argentinas enjoys a fine reputation, worldwide; and our ultra-modern fleet of 747s offers passengers direct service to Buenos Aires. If you've never flown Aerolineas Argentinas, you're in for a pleasant surprise. Regardless of the class of service you fly, you'll find that, on the ground and in the air, Aerolineas Argentinas provides excellent quality. Even Economy Class (inappropriately named, for you'll miss none of the amenities) offers passengers spacious seats, complimentary wines, the finest in international cuisine, first run movies, and stereo headsets—all at no additional charge. And only Aerolineas Argentinas has its own private terminal in Buenos Aires, so you avoid the general customs area used by all other airlines.

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and "Passion." Says Ferrell, "Nostalgia isn't what it used to be."

"The nostalgia craze drove us back to our classic advertising jingle," admits Dennis Werner, vice-president of marketing for Chiquita bananas. "But we were also picking up that an awful lot of people out there, once they heard the Chiquita name, would break into the old song ["I'm Chiquita Banana and I've come to say . . ."] and thought it was a shame it wasn't around anymore." Has the jingle spurred sales? "Bananas are already the highest-consumed fruit on a per capita basis in this country," says Werner—23 pounds per person annually versus 18 pounds for apples—"and it's not a business that peaks. Our goal was to keep people thinking of Chiquita and bananas as hand in hand. It's an image campaign like what IBM would run."

Many of the successful nostalgia commercials now on the air didn't start out as jumps onto the bandwagon. It was the movie *Dead Men Don't Wear Plaid,* and to a lesser extent *Zelig,* that inspired Tracy-Locke, the Dallas-based ad agency for Tostitos, to opt for nostalgia—and America's most loquacious equine. "Wilbur says you ate all the Tostitos Brand tortilla chips," says Fernando Escandon. "Me?" replies Mr. Ed, with a hiccup. "There are hoofprints all over the kitchen," says Escandon. "So far, that's pretty flimsy evidence," snorts Mr. Ed.

"We saw the technology was there to cut old and new footage," says Matt Manroe, the agency's vice-president and associate creative director. Before running the commercials, Tracy-Locke asked sample audiences to "play back" the main idea of the spots, and then tested viewers' recall the day after the commercials ran. "We found they were enormously popular and that they broke through the clutter," says David Novak, the executive vice-president and director of account service. Later testing also convinced everyone that the nostalgia approach would attract baby-boomers.

The agency was also encouraged by the fact that so many shows from the fifties were in syndication—and viewed by yuppies. It screened hundreds of hours of old shows, including *Ozzie and Harriet*—which missed the boat because there was no episode in which both the dialogue and camera angle allowed spokesman Escandon to be inserted along with a bag of chips. "This campaign has real longevity potential," says Novak. "We can continue to draw from tons of other properties. Who knows, maybe twenty years from now we'll be clipping from *Miami Vice.*"

The current Planters peanuts soft-focus scenes of the past—when you could get fresh, hot roasted peanuts—were "born of research," says Bob Feinberg, executive vice-president and creative director of Bozell, Jacobs, Kenyon & Eckhardt, Planters' ad agency. "Focus groups convinced us that roasting was the gold standard of peanutdom, so we decided to go back to when we were young, to associate the first name in peanuts with this wonderful metaphor."

In one spot, a boy and his father savor the roasted nuts at a ball game, and in another, two kids clamor for them on a boardwalk. The fact that nostalgia spots are crowding the airwaves is, Feinberg says, "inexplicable happenstance" and not a manifestation of the herd instinct that produced "the Steven Spielberg *Close Encounters* and Indiana Jones clones."

According to Laurie Solomon, vice-president and associate creative director of Ogilvy & Mather, it wasn't herd instinct that sparked the agency's creation of the evocative film montages of famous Americans for Hershey's chocolate bars. "They were more a yearning for the classics—for all that's best—than a reliance on nostalgia," she says. "With so many television stations offering new shows and reruns, the distinction between what's old and new has blurred. It's not necessarily that we're remembering these figures from yesterday; they're on TV now. Our Hershey's campaign attempted to place the chocolate bar in the American hall of greats."

Using nostalgia as a "cheap trick—merely taking a song from the sixties and putting beautifully shot footage to it—can backfire," warns Ron Berger, until recently the senior vice-president and associate creative director of Ally Gargano/MCA Advertising, the agency that created the haunting print campaign for Frye boots. The three-page magazine ads open with no mention of the product, but rather with an invitation to "return with us to those thrilling days of yesteryear"—buttons extolling peace, love, and flower power leave no doubt as to *which* thrilling days. The inside spread is a montage of black-and-white photos of Woodstock, Jimi Hendrix, John Lennon's psychedelic Rolls-Royce, John F. Kennedy, anti-war demonstrations, and other powerful images.

"Consumers are sophisticated enough to see ripoffs of *The Big Chill,*" Berger says, "and to distinguish which products have no real conceptual right to tie in with this era. Frye is one of the few companies with an authentic claim to lock into the sixties, because they were part of the sixties. In fact, a pair of Frye boots is in the Smithsonian's collection from that decade. There is no one in that age group who didn't either own a pair of Fryes or know someone who did. There's an emotional link that can sell the boot wearers who are now grown up.

"College students will buy these products," he adds, "but you can't advertise to them." ■

The Bottom Line/Dan Dorfman

THE URGE TO MERGE STRIKES AGAIN

Beating the Tax Man

WILL GEORGIA-PACIFIC MAKE A RUN AT International Paper? Will the Dart Group, hungry to make a big retail acquisition, bid for Federated Department Stores, K mart, or footwear giant Melville Corporation? Will wily T. Boone Pickens make a hostile offer for either Amerada Hess or Burlington Northern? Will real-estate tycoon Donald Trump try to gobble up Holiday Corporation (Holiday Inns), whose management he regards as inept?

Speculation on these and other rumored takeover deals is rampant on Wall Street these days. One leading arbitrageur describes the Street as "a whisper world the likes of which I've never experienced before. Everyone's got a takeover story, and the way the stocks are responding, you've got to believe that some of them are real."

The main spur to the activity is next year's tax reform, which will eliminate some of the tax-savings possibilities on mergers and acquisitions under the current law. For example, the new tax bill, as currently written, will significantly curtail the amount of depreciation that can be written off on an acquisition. What's more, sellers will be stung by a higher capital-gains rate—from the current maximum of 20 percent to a maximum of 28 percent under the new tax law. No wonder the urge to merge is spreading fast.

Aside from the tax bill, several other factors are encouraging takeovers: the slide in interest rates over the past six to nine months, the tremendous amount of available financing (including money from high-net-worth investors who are avoiding tax shelters), and the large number of corporate bargains (as reflected in undervalued assets in relation to the stock price).

Three recent multi-billion-dollar deals are also firing up takeover interest: Carl Icahn's $7.2-billion bid to acquire USX (formerly U.S. Steel), First Interstate's nearly $2.8-billion offer for BankAmerica, and the $3-billion leveraged-buy-out offer by Viacom International's management, which was rejected by the outside directors.

Philadelphia-based *Mergers & Acquisitions* magazine expects a remarkable 900 deals in the current quarter. That would bring the number for the year to a record 3,500. The magazine figures this year's deals will cost buyers about $200 billion. Last year, 3,375 merger-and-acquisition deals were wrapped up at a cost of about $175 billion.

Which of the rumored deals will happen is anybody's guess, but I've come up with a list of some of the likeliest takeover candidates (chart). The companies listed come from two places. Most of them are names that I've picked up from talk on the Street—companies that stand out as takeover candidates because of the recurring rumors and the sizable bets being made on them by successful traders, arbitrageurs, and money managers. These include Alaska Air Group, Burlington Northern, Cabot Corporation, Carson Pirie Scott, Carter Hawley Hale, Centex, Chesebrough-Pond's, Cordis, Cyclops, International Paper, IPCO, Ogden, Rorer Group, Standard Brands Paint, Transco Energy, Transworld, USG (holding company of U.S. Gypsum), and XTRA.

The other takeover candidates were selected by three champs at playing the takeover game: Mario Gabelli, Charles LaLoggia, and Charles Lewis.

Gabelli tells me the deal activity in the next 90 days should make the lawyers, investment bankers, and brokers very happy. Gabelli runs GAMCO Investors, a New York–based money-management firm with $2 billion in assets that specializes in companies regarded as ripe takeover targets. In the past twelve months, Gabelli has been on the money a number of times, with picks that include Storer Communications, Rollins Communications, and Transway.

Gabelli's top takeover picks now are Di Giorgio, Taft Broadcasting, Dayco, SPS Technologies, United Artists Communications, and Curtiss-Wright.

LaLoggia, editor of *LaLoggia's Special Situation Report,* an investment newsletter in Rochester, has also shown an uncanny knack for selecting takeovers. Robertshaw Controls and Color Tile are among the companies he recommended to clients that were later acquired at big premiums. Any way you look at the stocks of most companies, LaLoggia says, they're still underpriced compared with their asset values. He points out that while the prices of most stocks declined during the 1970s and early 1980s, assets generally rose dramatically. The bull market has helped narrow the gap between stock prices and the per-share prices of assets, but the gap, he says, is still pretty wide. That's why "the acquisition game should go on and on."

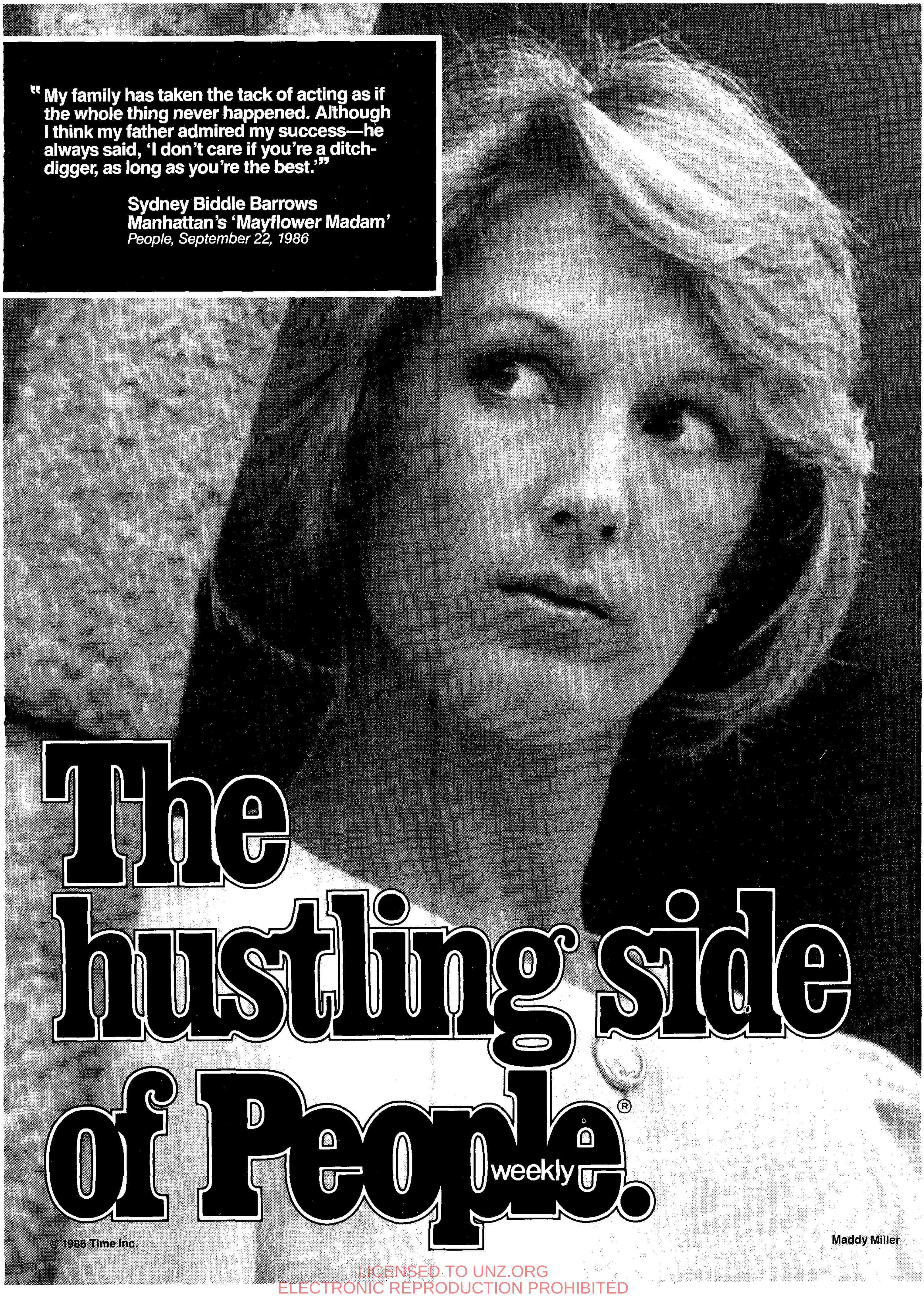
Two of his top takeover selections are also favored by Gabelli—Di Giorgio and Taft. LaLoggia likes National Health and Dynalectron as well.

Lewis, an analyst at Shearson Lehman Brothers, recommended USX on its asset values last July, when it was selling at around 16½. With the stock now at about 28, his clients should love him. Lewis's six current favorites are Transco Energy, Gillette, International Paper, Time Inc., K mart, and Kroger.

RIPE FOR THE PICKING

Thirty Top Takeover Candidates

Stock	Recent price	Estimated takeover price	Stock	Recent price	Estimated takeover price
Alaska Air Group	19¾	28–30	IPCO	15¼	19
Burlington Northern	59⅞	80–85	K mart	45⅞	65
Cabot	31¾	45–50	Kroger	30¾	45
Carson Pirie Scott	35¾	50	National Health	20½	26–28
Carter Hawley Hale	36¼	50	Ogden	43⅞	50–60
Centex	38	45–50	Rorer Group	47	55
Chesebrough-Pond's	45	60	SPS Technologies	41¼	50
Cordis	17⅜	20–25	Standard Brands Paint	24½	30–32
Curtiss-Wright	52¾	65	Taft Broadcasting	118¼	140–160
Cyclops	77¾	85–95	Time Inc.	73⅜	100–110
Dayco	25⅜	31–33	Transco Energy	47⅝	60–62
Di Giorgio	24¾	32–34	Transworld	32¼	42–45
Dynalectron	15⅜	22–24	United Artists Comm.	16⅛	24
Gillette	38⅜	55	USG	40⅛	55
International Paper	67⅞	110–130	XTRA	23¼	35



"My family has taken the tack of acting as if the whole thing never happened. Although I think my father admired my success—he always said, 'I don't care if you're a ditch-digger, as long as you're the best.'"

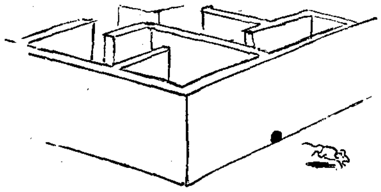
Sydney Biddle Barrows
Manhattan's 'Mayflower Madam'
People, September 22, 1986

The hustling side of People® weekly.

Maddy Miller

© 1986 Time Inc.

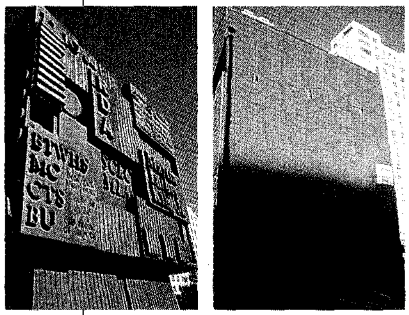
FAST TRACK



UPDATE

Monumental Woes

It has been a year since the city's Board of Education boxed up *Morningside Heights,* the thirteen-ton, 40-foot-tall steel sculpture that artist Bill Tarr erected in 1967 near P.S. 36, on West 122nd Street. And it's been five months since the board boarded up Tarr's 63-ton, cube-shaped tribute to Martin Luther King Jr., on 66th and Amsterdam, which *New York*'s Kay Larson judged the city's finest monument ("The Best of New York," December 23–30, 1985).



King tribute: Before and after.

Both sculptures were encased because they were rusting so badly that pieces of welded steel had fallen off—a safety hazard.

But the city says it won't foot the whole restoration bill, which could reach $200,000. "The presumption here is if a sculpture is supplied for outdoors, it should last," says board spokesman Joseph Mancini; the city wants to negotiate with Tarr and USX (formerly U.S. Steel), which made the alloy used in the monuments, to decide who should pay for what.

The alloy, Cor-Ten, was promoted by U.S. Steel in the 1960s for its "natural beauty and permanence." But the company has been financially troubled and refuses to pay. "It's unfortunate," says USX spokesman Norman Wesley, "but we have no responsibility."

Tarr, who says he can't afford to make the repairs himself, would do the work at cost. He fears his monuments are falling apart inside the plywood boxes.

"They took seven years of my life to create," says Tarr. "It's as if you wrote the great novel and then discovered the pages are blank."

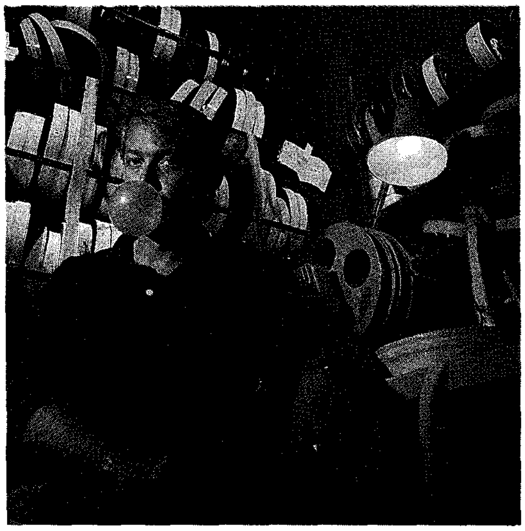
Diane Ketcham

BRIEF LIVES

BOY WONDER

In June, Jay Russell stood in his small Brooklyn apartment and cast a wistful look at four director's chairs—symbols of hope. "All I ever wanted to do is direct," said Russell, 26, who moved to New York from Memphis in 1981 and graduated from the film school at Columbia two years ago.

Russell got his wish. He collaborated on a script called *The End of the Line,* about trainmen in Little Rock who fight back when the railroad shuts down. Academy Award–winning actress Mary Steenburgen read his script and agreed to help produce it. Actors Kevin Bacon, Levon Helm, and Wilford Brimley signed on. Then Russell, who had directed only in school, persuaded producers Peter Newman and Lewis Allen (*Annie*) to raise $3 million for his film. He didn't just send them his script; he showed them a storyboard for every scene.



Jay Russell: "All I ever wanted to do is direct."

"He may be the next Spielberg," says Allen.

"We'd bet on Jay any day," says Newman.

"I'd walk five miles across a hot desert for that boy," says Brimley.

By late July, Russell was terrified—in Arkansas to begin shooting, he had to make good on all his promise. "I'm scared—I don't know what's going to happen," he told a friend, but no one else saw any sign of his fear. And he was soon too busy to worry. A heat wave hit Arkansas, and the temperature on the set reached 130 degrees. Five crew members went to the hospital. "I would've canceled shooting," said Russell, sounding more like a director all the time, "but the budget's too tight."

At 4:30 one morning, Russell was bleary-eyed, spent. He said the project "has been on the verge of falling apart [for lack of funds] five or six times. The only way to stop it is to throw a money fit in someone's office."

In August, Russell and his crew flew to Chicago. Before he boarded the plane, the boy director said, "The work is so consuming I get lost. I have no idea of time. I only hope everyone else thinks the film's as good as we do."

Shooting has now been completed, and Russell is back in New York, editing at the Film Center on Ninth Avenue. He'll have a rough cut by next month; Orion Classics will release the film in the spring. "I can't *wait,*" he says, calmer than before. Then he turns back to his monitor, to the tiny image that's making him a big deal. Harold Goldberg

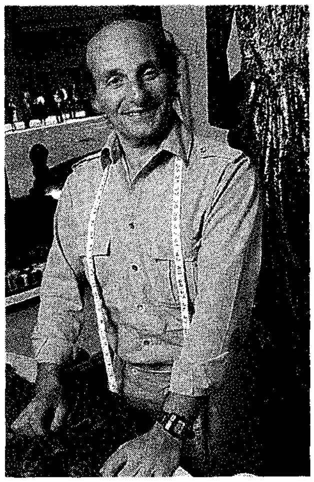
Photographs: left, Ted Hardin; center, Donal Holway; right, Mark Seliger. Illustration by Guy Billout.

UPPER EAST

Sew Fine

André Etman looks like just another tailor behind the counter of a dry-cleaning shop wedged between faceless high rises. But hanging on the racks of André and Arlette, Etman's shop on Third Avenue near 87th Street, are delicate Oscar de la Renta silks expected for tonight's benefit, and costly winter-weights to be altered. Etman and his wife, Arlette, are coveted by New Yorkers who know that clothes are investments meant to last a lifetime.

"I attract the kind of clientele that doesn't question price or ask, 'How long?' " says Etman, 50. "They appreciate quality work—and what I say goes. I am French. I go with my feeling for line and fabric."


Etman: Star stitch.

Adolfo, the designer, and U.N. Secretary-General Javier Perez de Cuellar have had Etman tailor their suits; another designer has used him to fit models before shows. Dustin Hoffman has Etman do his dry cleaning.

"Rod Stewart came in with these leopard pants he needed tighter," says Etman. " 'What is *this?*' I say to him." American Stock Exchange chairman Arthur Levitt had Etman fit the bridesmaids' dresses for his daughter's wedding. Etman goes to Southampton for days of mansion-hopping—fitting entire families. And clients come by for advice. "They say, 'I just bought this. Is it for me?' If I say no, they take it back."

Etman comes from a long line of Polish tailors. Born in Paris, he moved to New York in 1956, and studied design at FIT. "I wanted to adapt myself to the American system," he says. "How to be organized, fast. This is a good thing you Americans have."

In 1961, he opened a tailor shop on East 62nd Street, then moved into alteration, dry cleaning, and a Third Avenue location. He moved into his present shop eighteen months ago, and everyone followed.

"I take advantage of the cloth's natural beauty," he says. "And the customer's personality—the cloth should do something for you. . . . This a lady psychiatrist just brought in," he says, holding up a $2,000 dress. "She says, 'André, you could make me happy for the rest of my life.' " JENNIFER ROBERTS

PRICES

HERE'S WHAT APPLES COST around town these days:

☐ Forty-pound case of New York State Red Delicious apples, at Fairway Market (2127 Broadway), $19.60.

☐ Half-gallon of Scrumpy's apple cider, at Zabar's (2245 Broadway), $1.98.

☐ Handmade eight-inch apple pie, at Balducci's (424 Avenue of the Americas), $12.

☐ Sixteen-ounce jar of apple butter, at Sarabeth's Kitchen (1295 Madison), $8.

☐ Crystal apple by Steuben (715 Fifth Avenue), $250.

☐ Sterling-silver apple with removable lid, at Tiffany & Company (727 Fifth Avenue), $295.

NIGHT CRAWLER

WHOSE REVOLUTION IS IT, ANYWAY?

NYU STUDENTS HAVE found a new place to gather—one that might seem more inviting to their parents.

Revolution, at 1 University Place, has one wall covered with the slogan MAKE LOVE NOT WAR. Other walls display art from the bad-acid-trip school: swirling purples and reds, leering images of the Rolling Stones, lava lamps—and soon, even black lights.

But the place attracts an unhip crowd: clean-cut boys in Brooks Brothers shirts, girls in skirts, sneakers, jewelry, and makeup. They take their vodka mixed with Kool-Aid slush. Scattered throughout are the rock poseurs—long hair and mirrored glasses—who sit alone and look bored. Last week, a London group called Doctor and the Medics showed up—a band that has a hit with "Spirit in the Sky," a remake of a song from 1970.

What makes Revolution more ironic is that, in the 1960s, 1 University was a *real* hangout for such hipsters as Larry Rivers, Lou Reed, and Abbie Hoffman. 1-U, as it was called, closed in 1983; Art and Allan Davis bought the place early this year and poured $250,000 into it.

A clean, black-lighted place.

"We opened it to be fun," says Allan Davis, and fun this crowd is having—except in a back room called Rock and Roll Heaven, where it's always strangely quiet and where the murals depict Janis Joplin, Jimi Hendrix, and other dead rock stars.

"It's true a lot of the sixties stars are dead," says Allan Davis. "That's not *my* fault."

One thing about the place *is* modern. An NYU student trying to pick up a barmaid in a black leather bra asked, "What happened to the girl with the interesting eyes?"

The barmaid looked at him. "She has interesting eyes because she's on Ecstasy," she said. MARTHA LAGACE

Photographs: top, Lawrence Ivy; bottom, John S. Abbott.

MUSIC NEWS

FREE SAMPLES?

SAMMY MERENDINO pushes a button on a console called a sampler, and a cracking beat echoes from the speakers in a Times Square sound studio.

"That's me hitting a drum in a garage in Australia," says Merendino, 29. He pushes two other buttons and gets a friend's cymbals, recorded in California, and a tom-tom beat taken from a compact disc. Soon, he has assembled drum sounds recorded 10,000 miles apart—some by people he's never met. "Sometimes I feel guilty when people spend time getting their sounds just right, and I just take them."

Merendino and his gear.

He is one of many New York musicians profiting from music's most controversial trend: digital sampling.

Samplers can record any sound—Maria Callas hitting a high C, Phil Collins hitting a drum—and play it back at almost any pitch or rhythm, so that one Callas note becomes an entire aria, or one Collins beat a whole drum solo. By allowing musicians, producers, and manufacturers to "borrow" other artists' distinctive sounds, sampling raises tricky copyright issues.

"This is a new technology, and it's not clearly set forth in the law," says lawyer Bill Krasilovsky. He brought one dispute (involving musician Jan Hammer's use of sampled drums on the *Miami Vice* theme) to the musicians' union, since "copyright laws cover only the *sequence* of notes in a composition, not the notes themselves."

The union refused to rule on the case, and recording sessions continue to use sampling. But sampling doesn't always mean taking other people's sounds. Merendino samples his own drums, and even breaking glass. "I can give them Phil Collins if they want," he says. "But I'd rather give them me. I *am* still a drummer."

PETER BLAUNER

OVERHEARD

LABELS FOR LESS

"ANY OF YOU *semper fidelis?*"

He was a Hispanic man, in his thirties and nervous. He had short hair, a small mustache, a clean polo shirt, and pressed pants. He was standing late at night outside a crowded East Village bar, trying to talk to two people in black jeans and white T-shirts who leaned against a parked car.

"Any of you from Oregon? Any from the Midwest?"

They did not notice him.

"Any of you live around here?"

"No," said one of them finally. He looked through his sunglasses at the man. "Yes," he said.

"Haven't been here in seven years," the man said. "Neighborhood has changed. Gentrification. I love it."

"You love it?" asked a young woman.

"Well, I don't *love* it," he said. "But I can't do anything about it, so I might as well love it, right? Seven years ago, it was all motorcycle gangs. Now it's all people like you. Painters and dancers and singers."

No one said anything.

"I'm not a painter or a dancer or a singer," he said, speaking rapidly now. "But I have friends who are painters and dancers and singers, and I appreciate that. Are any of you painters and dancers and singers, or just intellectuals?"

"Mostly, we skateboard," said the young man.

"Ah, intellectuals," the older man said.

"Where you been for seven years?" said the young man.

"Corona." Soon he had drawn his wallet and was showing them pictures of his family.

"They live in Queens, too?" asked the woman.

"That's right," he said. "Listen. If I come back some night and you see me and I see you, you'll know I'm okay and I'll know you're okay and we can just talk, right?"

"Right," they all said.

"Listen," he said. "Are you punks?"

No one said anything.

"Then you must be yuppies. Gotta be *somethin'*." Then he walked away.

ERIC POOLEY

Beverly Hills Hop

BEVERLY HILLS'S NEW post office is a half-mile from Rodeo Drive, so it figured to be extraordinary. But while its polished steel and smoked glass have gone unnoticed, the post office does have people here talking about its valet parking service.

Since it opened last month, on South Beverly Drive, customers have been pampered—and 50 cents poorer.

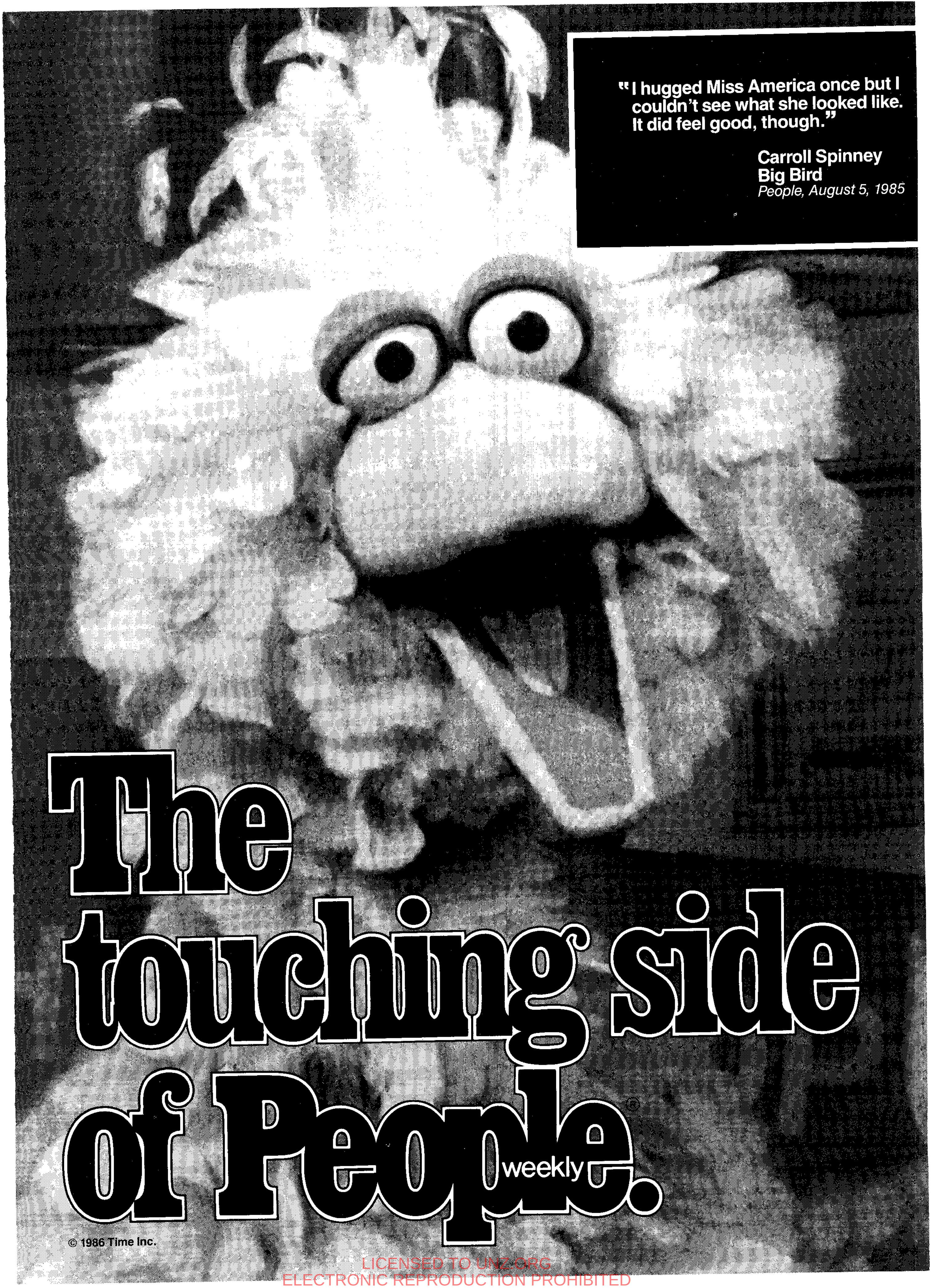
Its landlord, jeweler Haskell Faber, balked at the idea of renting the ground floor of his $4.5-million building to the Postal Service. "I wanted something big," he says, "not a place where people buy stamps." But he finally agreed to a $20,000-a-month lease and decided that fourteen spaces for postal parkers wouldn't be enough. So he let them use the valet parking provided for his customers.

Postmaster Koula Fuller says the valet parking is practical—especially since Faber pays extra costs: "The city has limited parking."

Customers have been shocked and delighted. The unhappy ones, it seems, are the parking attendants. "People who go to the post office don't tip," shrugs one valet. "They pay 50 cents—and look mad when they do it."

STEVE POND

Photograph by Don Hamerman. Illustration by Karen Barbour.


The touching side of People weekly.®

"I hugged Miss America once but I couldn't see what she looked like. It did feel good, though."

Carroll Spinney
Big Bird
People, August 5, 1985

© 1986 Time Inc.

RUTH RECOMMENDS

BY RUTH GILBERT

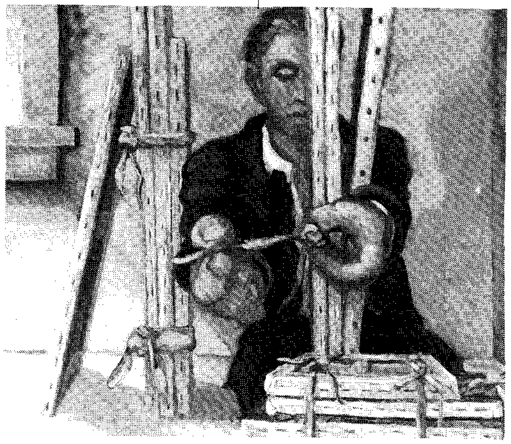
"The Stan & Ollie Follies" continues at Film Forum 2 through October 30, bringing us mint-condition prints of seventeen of Laurel and Hardy's best films. Each show is a nonstop laugh marathon.

THE BLUE NOTE

This jazz club is in the midst of a star spectacular that lasts through November 9. From October 14 through 19 pianist Oscar Peterson (below) whoops it up with his crew (Joe Pass, Bob Cranshaw, and Martin Drew).

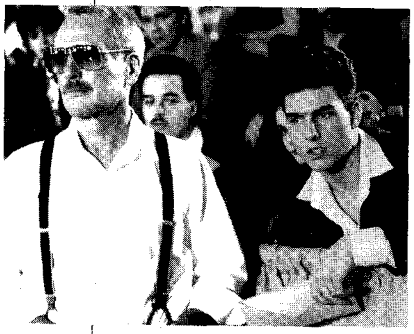
'FLAMENCO PURO'

Pilar Montoya (right), one of the most famous flamenco artists of Andalusia, dances nightly with this exciting company. Previews begin October 16 at the Mark Hellinger prior to an October 19 opening.



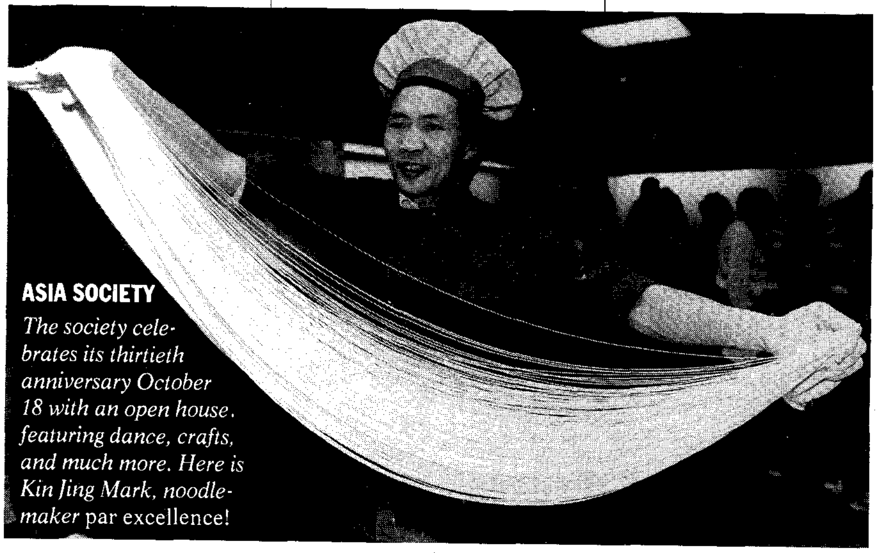
FREDERICK CHILDS

Binder *is the name of the luminous painting above by this gifted artist. It's on view with other paintings by Childs at the Diane Brown Gallery, at 100 Greene Street, through November 5.*



'THE COLOR OF MONEY'

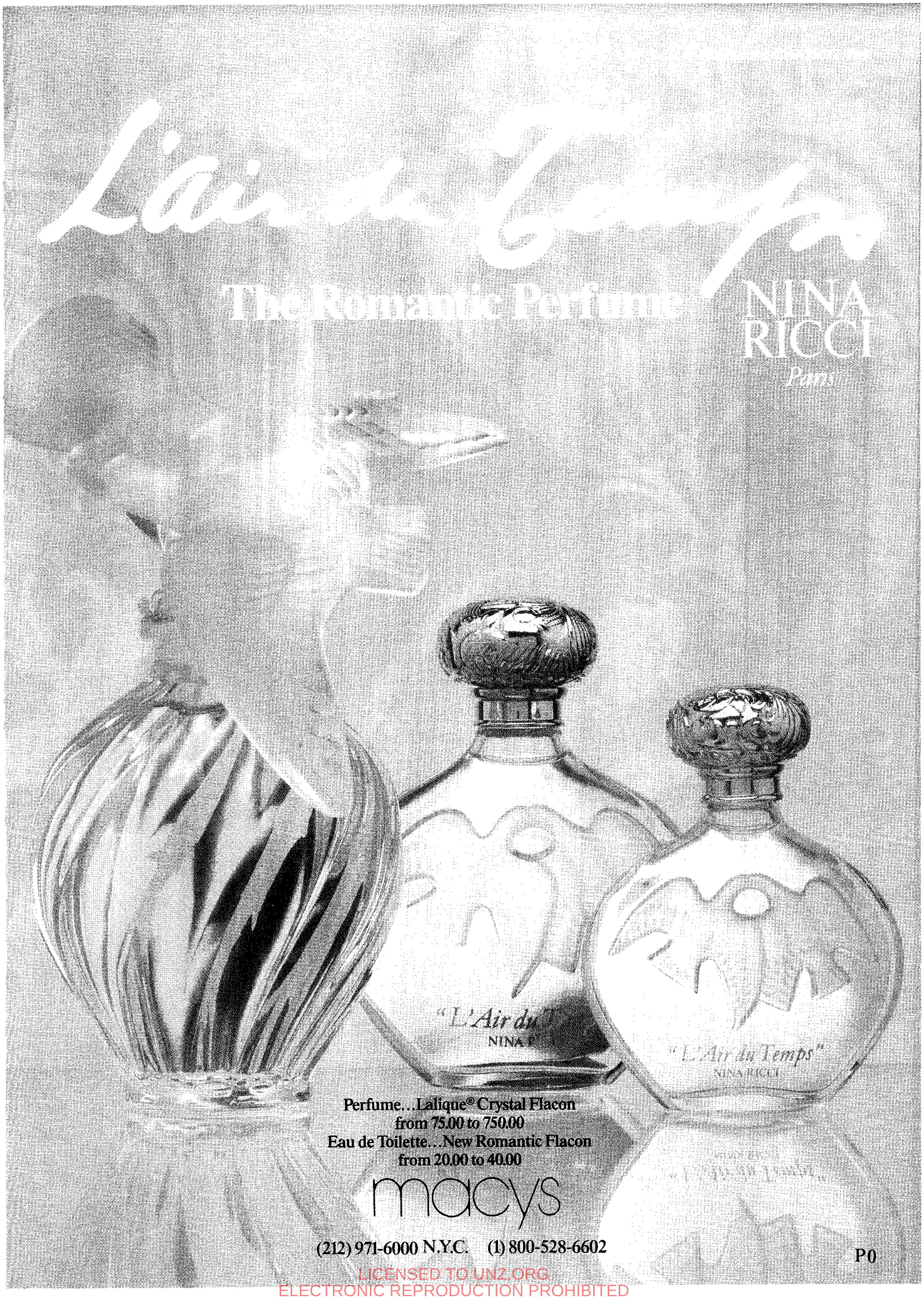
Paul Newman and Tom Cruise watch the action at a pool tournament in Martin Scorsese's film, a follow-up to 1961's The Hustler. *It opens October 17 at the Coronet and other theaters around town.*



ASIA SOCIETY

The society celebrates its thirtieth anniversary October 18 with an open house, featuring dance, crafts, and much more. Here is Kin Jing Mark, noodle-maker par excellence!

Photographs: center right, Zindman/Fremont; bottom right, ©Call-Chronicle Newspaper, Inc.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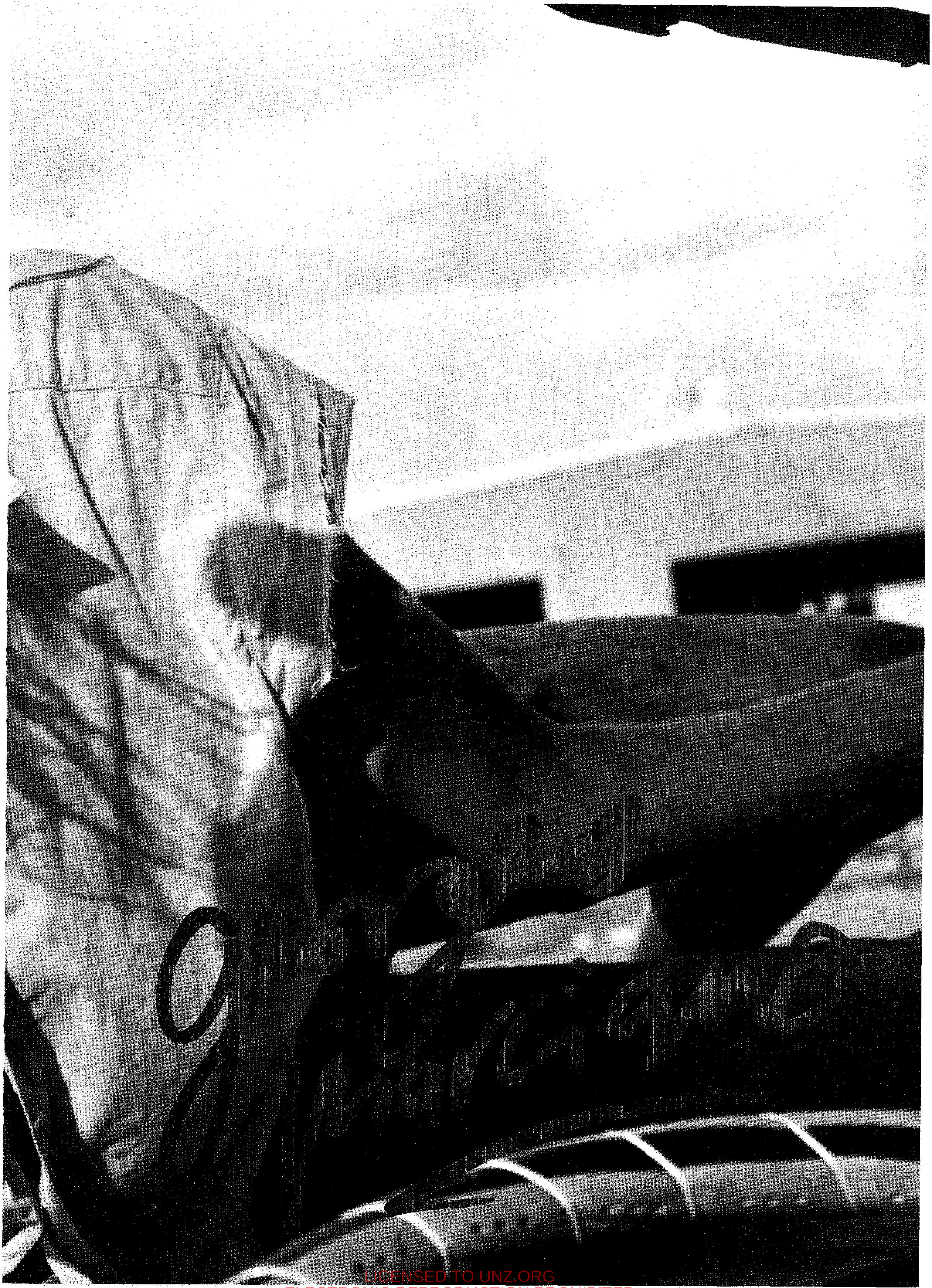

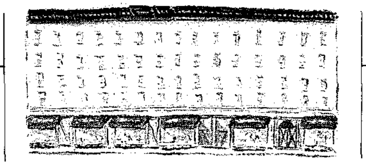

BY
PATRICIA MORRISROE

DR
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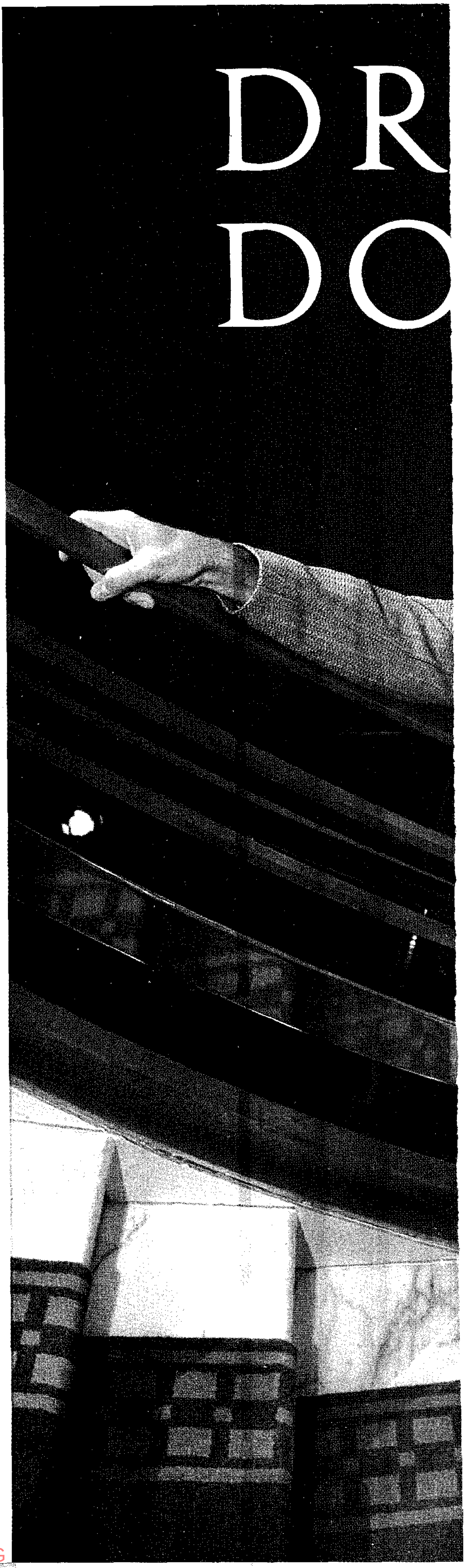
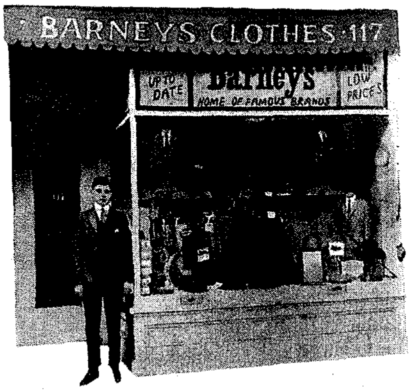


GENE PRESSMAN, executive vice-president of merchandising and marketing at Barneys, is lecturing a construction worker. "This," he says, "is a valuable piece of antique furniture. It is Viennese. By Robert Oerly." Pressman's face gets redder and his voice starts to rise. "And *this,*" he shouts, "is a cigarette. It's on the table. And it's *lit.*"

The construction worker grabs the cigarette and, when Pressman turns away, throws it on the carpet. (Also Viennese, by Josef Hoffmann.) "I'm pretty emotional these days," Pressman says. "I'm like, wild. I'm like, crazy."

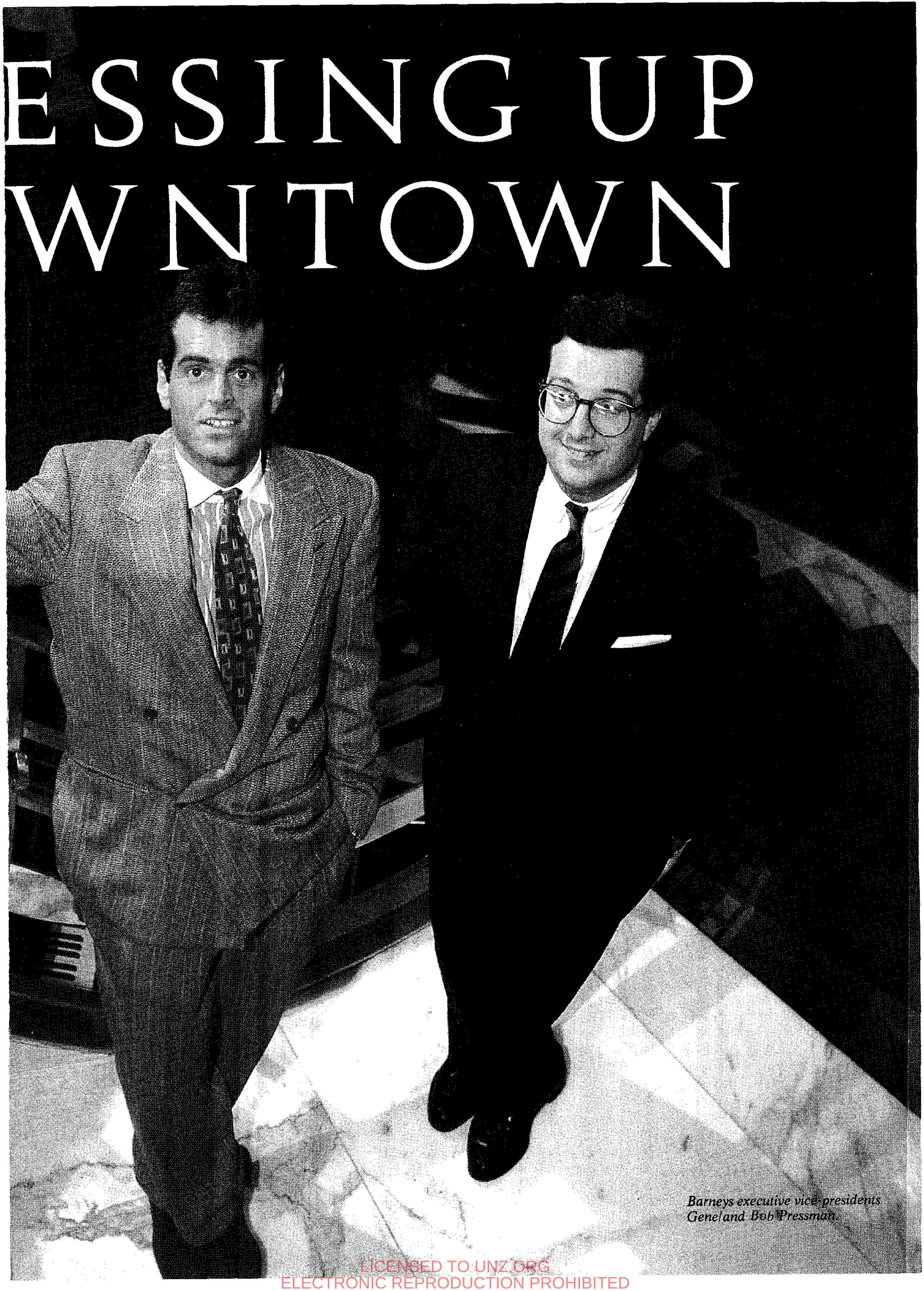
Though it's late August, and the opening of Barneys' Women's Store is just five days away, there's no store. There's just a $25-million, six-floor construction site. The walls are still being painted, the floors are covered by cables and industrial cardboard, and all the merchandise is in the warehouse. Except for a few Wiener Werkstätte pieces that aren't for sale, there's nothing on display. Barneys, right now, is truly like no other store in the world.

But Pressman isn't concerned about this problem. "You can't go crazy over everything," he says. So today, he's just going crazy over the little things. He worries that the elevator doors won't be silver-leafed in time, even though the elevators aren't working yet. He watches an artist stencil designs on a boutique wall, even though the boutique is empty. He wonders if Barneys' customers will like the pear trees that line the sidewalk, even though the sidewalk is still under construction. "Details," he says. "It's the details that make a store." He heads up to the sixth floor and pokes his head into a shoe stockroom. "Look



PHOTOGRAPH BY HARRY BENSON

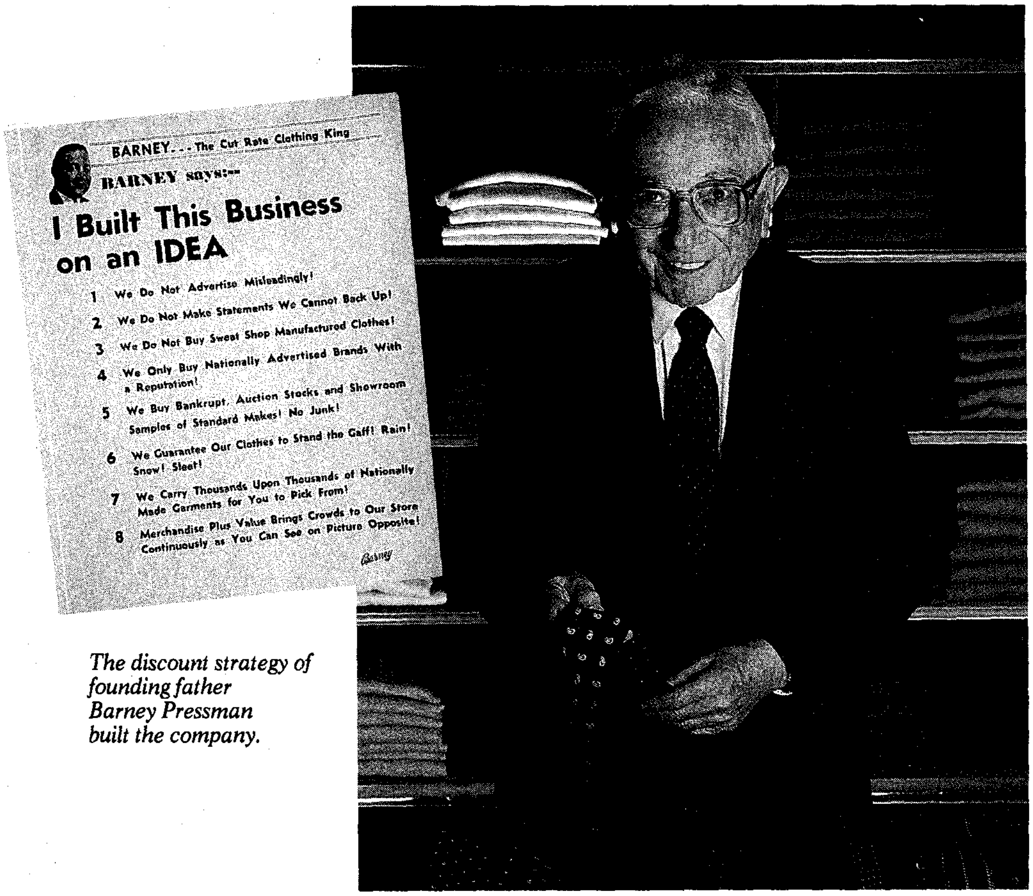
ESSING UP
WNTOWN



Barneys executive vice-presidents Gene and Bob Pressman.

at this," he says, pointing to the walls and shelves. "That's beige lacquer. What did I tell you? We're like, crazy." On the main floor, he runs into his younger brother, Bob, who looks shell-shocked. Bob is Barneys' executive vice-president for finance and operations, and today beige lacquer is about the last thing on his mind. "Gene, we've got to talk," he says. "We've got a few problems."

"Don't worry," says Gene, moving in the direction of the Ralph Lauren boutique. (It doesn't exist, but Pressman says it's going to be "fabulous.") There is something disturbingly familiar about this scene. Barneys' Women's Store is already two years late and way over budget. (Gene says he doesn't know how much over budget, and besides, "What's money?") And now he's talking about imported pear trees and Viennese antiques when the place is a disaster. Does the name Michael Cimino ring a bell? Will Barneys become the *Heaven's Gate* of retailing?



BARNEY - - The Cut Rate Clothing King

BARNEY says:--

I Built This Business on an IDEA

1 We Do Not Advertise Misleadingly!
2 We Do Not Make Statements We Cannot Back Up!
3 We Do Not Buy Sweat Shop Manufactured Clothes!
4 We Only Buy Nationally Advertised Brands With a Reputation!
5 We Buy Bankrupt, Auction Stocks and Showroom Samples of Standard Makes! No Junk!
6 We Guarantee Our Clothes to Stand the Gaff! Rain! Snow! Sleet!
7 We Carry Thousands Upon Thousands of Nationally Made Garments for You to Pick From!
8 Merchandise Plus Value Brings Crowds to Our Store Continuously as You Can See on Picture Opposite!

Barney

The discount strategy of founding father Barney Pressman built the company.

ACTUALLY, NO. BARNEYS EXPECTS TO RECOVER ITS $25-million investment in about five years. Though the Women's Store is still a work in progress, it's already one of the most impressive shops in the city. Certainly, it's the most refreshing. It doesn't affect a stuffy, mildewed elegance; it doesn't pretend to be your Edwardian home away from home. Neither is it self-consciously high tech; there are no blinking robots in the windows, and the clothes don't look as though they're suspended in midair.

Housed in six turn-of-the-century brownstones, Barneys' Women's Store is elegant and airy; an Art Deco spiral staircase climbs to a skylit atrium that provides natural lighting throughout the six floors. The merchandise is displayed in separate boutiques and shops, and complemented by beautiful woods, gleaming lacquers, and original furnishings by such twentieth-century designers as Ruhlmann and Porteneuve.

The store represents a team effort of the architecture firm Beyer Blinder Belle, the architect Peter Marino, and the designers Andrée Putman, Jean Paul Beaujard, and Setsu Kitaoka. "Our goal was to make Barneys a modern classic," says Marino, who designed the second through sixth floors. "It won't look out of date in five minutes. So much of the store has been custom-designed, from the lighting fixtures to the carpets to the clothing racks. Barneys is not your ordinary department store."

The merchandise has been carefully edited, too. Though the store covers 70,000 square feet, it's not jammed with wall-to-wall clothing. "At department stores, there's a lot of confusion and overlap," says Barbara Warner, a vice-president. "We wanted to be precise about the life-styles of our customers." John Wolohojian, Barneys' manager, agrees. "Whenever I walk into one of the big uptown stores, I get positively hysterical," he says. "You're lucky if you can get the salesperson's attention for five seconds. Women are getting tired of this. They deserve better."

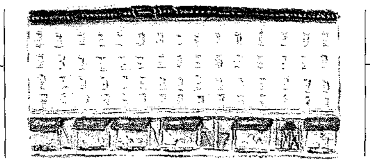
AT BARNEYS' Women's Store, the clothing is extremely easy to find. A general rule of thumb: the higher a shopper climbs, the more expensive it gets. On the top floor, there are such designers as Chanel, Lagerfeld, and Valentino; on five, Armani, Basile, and Ferré; the "youth couture" designers—Alaïa, Miyake, and Gaultier—are on four. On floors two and three, there's Barneys' private label, a less expensive collection (suits average about $500) for the career woman.

Much of the main floor is dominated by Chelsea Passage, the highly successful gift shop that began in the men's store. It offers a unique selection of items, from antique Cartier jewelry and Georg Jensen silverware to exclusive patterns of Porthault linens, Moustiers ceramics, and Naj-Oleari cottons.

A separate store next door, called the Co-op, houses Barneys' contemporary fashions—moderately priced items for "youth-oriented" customers. "We have something for every woman," says Gene Pressman. "We even have something for the *same* woman. You can start out on six, maybe buy a Chanel suit, then walk downstairs and pick up a Barneys private-label shirt, a pair of Manolo Blahnik shoes, and then get some jeans in the Co-op. Afterward, you can have lunch at our new restaurant and go to the beauty salon. A woman doesn't have to leave Barneys, ever."

The problem is getting her there in the first place. Barneys has plenty of stiff competition, most notably from Bergdorf Goodman, the largest women's specialty store in the city. In recent years, Bergdorf's has updated its image, although it still has a way to go; it sometimes seems populated by people who have nothing to do but shop. Certainly, buying a Chanel at Barneys is still an indulgence, but the store acknowledges

PHOTOGRAPHED BY FRANK SCHRAMM



GENE IS WILD, CREATIVE; BOB IS ALL BUSINESS.

the possibility that some women do spend time outside stores. (In the new Barneys TV commercial, model Paulina Porizkova wears a suit to work, and *then* puts on a gown.) Unlike most stores, Barneys is open until nine on weeknights, until eight on Saturdays, and from noon to five on Sundays.

"Most women have careers, and they can't spend all day buying a dress," says Pressman. "At Barneys, a woman can meet her husband or boyfriend after work, have dinner, and then go shopping. This makes sense, right? But a lot of stores haven't seemed to notice there's a new female customer out there."

HOW DID BARNEYS—THE LARGEST MEN'S SPECIALty store in the world—suddenly become an expert on the buying habits of women? "You have to open your eyes," says Pressman. His father, Fred, Barneys' president, is a bit more reflective. "We're novices in this area," he admits. "Men just want to find a product, be taken care of by a serious salesperson, be carefully fitted—and then get the hell out of the store. Women like to shop, and they're much more concerned with fashion."

Barneys also has to contend with its downtown location. But this problem isn't new to the Pressmans; in fact, they don't think it's a problem anymore. "New York is becoming more like Paris," says Fred Pressman. "It's getting so spread out, and people are used to traveling from one neighborhood to another." Certainly, the Upper East Side doesn't dominate the shopping scene anymore. Saturday's Generation has moved to Columbus Avenue, and SoHo is beginning to resemble Madison; on weekends, there's a never-ending parade of Italian leather jackets and crocodile loafers.

Though Chelsea isn't nearly as crowded, it is experiencing a residential and commercial renaissance. At the turn of the century, the area around lower Broadway and lower Fifth Avenue—nicknamed Ladies' Mile—was a major retailing center. Eventually, the shops moved uptown, but many of the manufacturers stayed on. Today, upscale couples have moved into many of those converted buildings, and advertising and publishing companies have headed downtown, too. Barneys doesn't seem so out of the way anymore.

Unlike a lot of the uptown stores, Barneys is an old-fashioned family business. There are eight Pressmans working there: Fred, 64, the son of founding father Barney, is president; his wife, Phyllis, runs Chelsea Passage; and their sons, Gene, 36, and Bob, 32, are largely responsible for pushing Barneys into the women's-wear business. Sisters Nancy and Liz also work at the store, as do Gene's and Bob's wives, Bonnie and Holly. (Bonnie is a former Ford model, and Holly is a former Morgan Stanley money manager.)

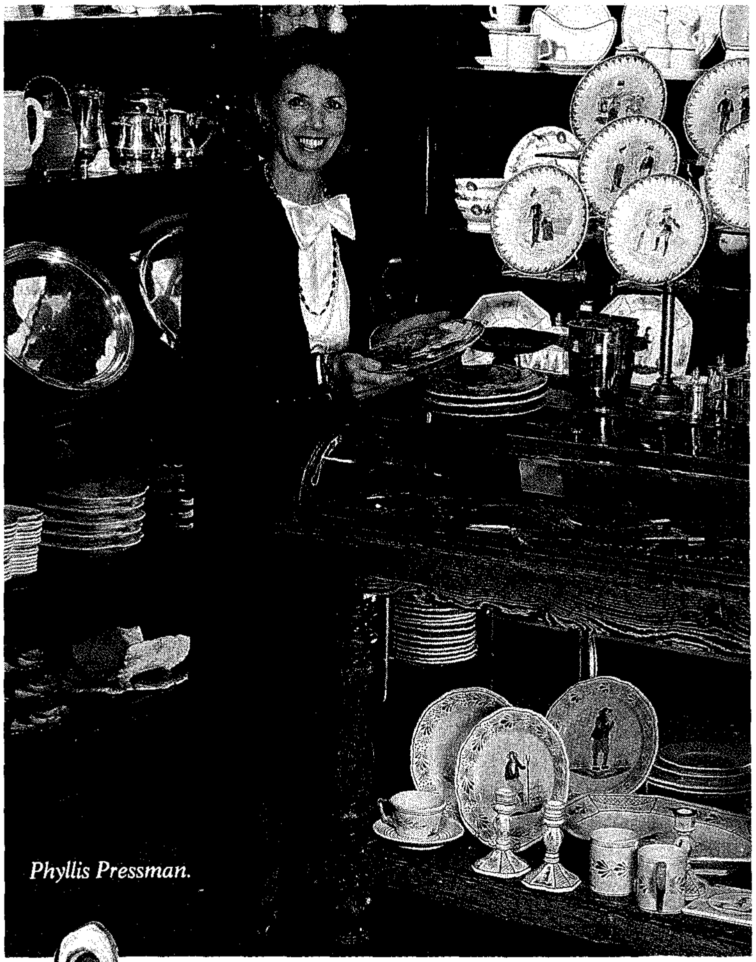
There are the makings of a good prime-time soap opera here, only there's not a lot of internal conflict. The Pressmans seem to like one another too much. They have their family squabbles, but there's no back-room plotting for control of the store. Gene is the wild, creative brother, while Bob is the conservative, all-business one. "Put them together," says Wolohojian, "and you've got Fred."

Luckily, they all balance each other out. Fred Pressman admits he wouldn't have had the energy to start a new store on his own. And his sons admit they didn't have the experience. "Together, we work out great," says Gene Pressman. "You can see the results in the store. It's the same kind of excitement customers found at Bendel's fifteen years ago. Today, Barneys is the place to be."

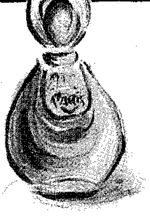
SIXTY YEARS AGO, BARNEYS WAS THE PLACE TO BE only if you wanted a discount suit. It was a small, cluttered shop on the corner of West 17th Street; Barney Pressman, his wife, Bertha, and their infant son, Fred, lived on upper Riverside Drive. Barney Pressman stocked the store with clothing bought at bankruptcy sales, or from overstocked manufacturers and retailers. Signs in the windows read HOUSE OF FAMOUS BRANDS.

"My father was concerned about quality," says Fred Pressman. "He didn't care as much about presentation."

That became Fred's contribution to the place. He joined the business in 1946 and changed it from a discount store to one that appealed to a variety of customers. Eventually, he increased the tiny shop's space to 100,000 square feet; its net sales are now over $60 million a year. (The average sales slip is



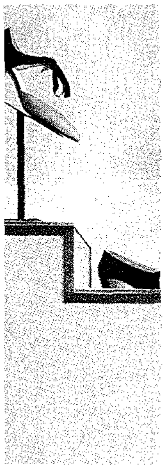
Phyllis Pressman.



OTHER HALF

Fred Pressman's wife, Phyllis, runs the highly successful Chelsea Passage.

ILLUSTRATED BY AL GOLD



A RICH LOOK

"Barneys is not your ordinary department store," says Peter Marino, one of the architects. "Our goal was to make a modern classic."

$350; people don't go all the way to Barneys to pick up a tie.) He organized the store into a series of rooms: the Madison Room, the English Room, the New Yorker Room, the Oak Room, the Grey Room.

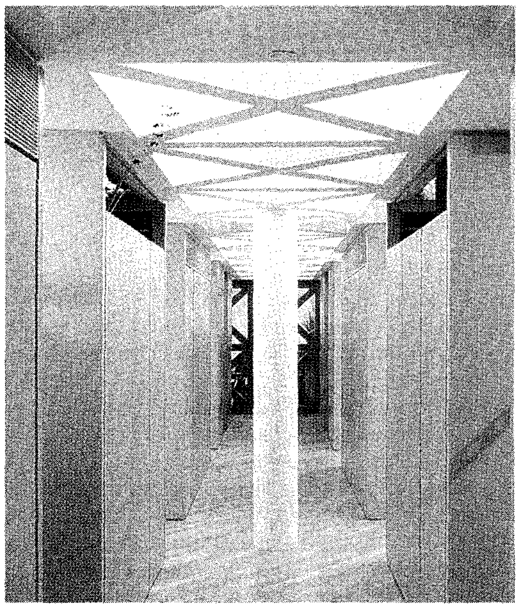
Pressman wooed certain designers by giving them their own boutiques, and by the mid-seventies, he was going after international names. He was the first to feature Giorgio Armani in the United States; soon, Barneys began to attract affluent shoppers. The conservative types wore only Oxxford and Hickey-Freeman; the more fashion-conscious wanted Armani, Basile, and Piatelli.

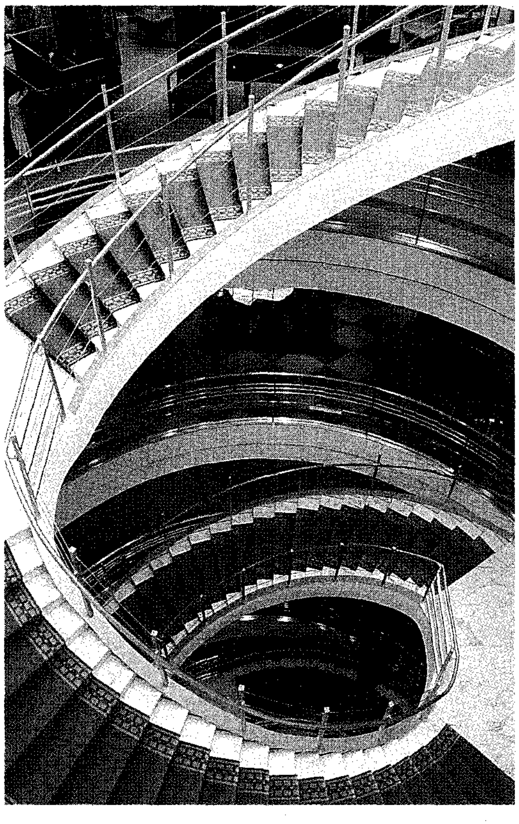
Men were attracted to Barneys by its wide variety (the store carries about 30,000 suits) and its tradition of excellent service. It employs 150 tailors, and standard alterations are free. "Our salespeople are very attentive," says Pressman. "They won't disappear and leave you for days in the dressing room."

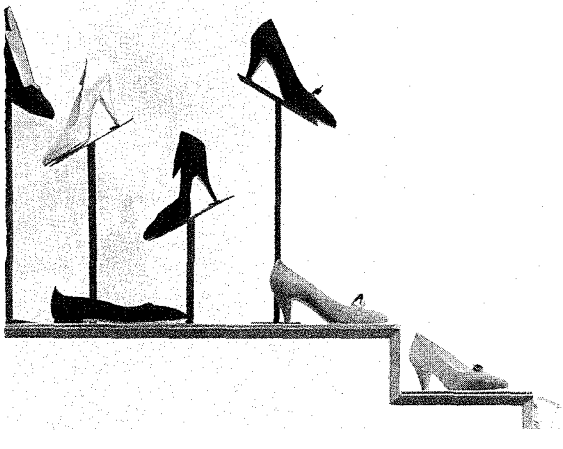
BY THE LATE SEVENTIES, BARNEYS HAD ALSO ADDED two floors of women's clothing. "Women were always coming to the men's store," says Pressman, "and we loved them. They'd accompany their boyfriends or their husbands, and they'd always help build up sales. A lot of them said to me, 'Why don't you have a store for us?' " At the time, Pressman wasn't that enthusiastic about getting involved in the women's-wear business. "The whole thing was Gene's idea," he says. "One day, he came to me and said, 'Let's open a women's store.' I told him, 'That's a great idea,' and then I said to myself, 'That's not a great idea, and I hope he forgets it.' "

Gene Pressman didn't. At first, he bought a line of women's sportswear in Europe and displayed it in a small corner of the store. Before long, the women's department took up 6,000 square feet in Barneys' penthouse. The Duplex, as it was

PHOTOGRAPHED BY OBERTO GILI







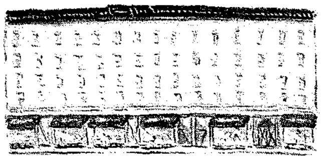
Highlights of Barneys' Women's Store include (clockwise from top center) the second floor, Roger Thompson's beauty salon, the Art Deco staircase, Andrée Putman's shoe salon, the fifth-floor designer collections, a hostess's Porteneuve desk, and Fendi's leather goods.

called, had a limited selection of merchandise, and much of it was expensive. There was Armani, Missoni, Chloé, Zoran, Ralph Lauren, and Azzedine Alaïa. Like his father, Pressman had a knack for getting to new designers early. Pressman was the first to carry Alaïa's slinky designs, and that helped consolidate Barneys' reputation with the body-conscious women who wanted to look like Tina Turner.

The TV ads were provocative, too. There was the couple walking along a boulevard in Paris. The woman looked very chic, in a European way. She was speaking in French and said only one word you could understand: "Bar-*nees.*" But that was enough. It didn't matter that the ad didn't make any sense. (If she lived in Paris, why did she shop at Barneys?) It succeeded in creating an image of elegance and sophistication. Anybody could go to Bloomingdale's, it implied, but only the special woman could appreciate the exclusive selection at Barneys.

So now the Pressmans had women customers. What were they going to do with them? "You're either in the women's business," says Fred Pressman, "or you're out of the business. We decided to take the gamble." Pressman believes the timing was right. By 1980, the men's store had reached an impasse. It had never been a huge-volume business, although it was still growing at a modest 10 percent a year. "Barneys had already gathered the better market," Pressman explains. "Unless we took it in another direction, we were going to be held at a certain level. And when that happens, you lose a certain enthusiasm and vitality. A business erodes."

Fred Pressman considered opening Barneys in other cities but discovered that few places could support a full-fledged luxury men's store. At one point, the Pressmans almost bought Bendel's, but the deal fell through. Pressman was still hesitant about opening a separate women's store, but Gene was so pos-



‘YOU ONLY BUILD A STORE ONCE,’ SAYS GENE.

itive about it that he finally agreed. “If Gene hadn’t taken over, I probably would have sold the business,” he says. “All entrepreneurial people get tired after a while. You need a new breed. Like my father, I went as far as I could with the store. Now I’m letting the next generation take over. My children give Barneys a whole new future.”

In this respect, Pressman is luckier than most retailers. A lot of family-run stores have gone out of business because the next in line decided to do something else. Other stores lost their identities when they were bought by large corporations. “Only a family-owned business could have tackled something like the Women’s Store,” says Bob Pressman. “Big companies focus on their quarterly results. They make short-term decisions. We’re not accountable to the shareholders, because *we’re* the shareholders. It’s the best kind of entrepreneurial spirit.”

Family-owned stores offer other advantages. Phyllis Pressman says she’s able to get a lot of exclusives for Chelsea Passage because most European businesses are still run by families. “The Europeans like dealing with us,” she says. “They know we’re putting our heart and soul into the business.”

WHO LET THE FLY IN THE STORE?” GENE Pressman is shouting. “And these beer bottles! Get them out of here!” It’s Labor Day, but there’s no holiday at Barneys. The store must open the following day, and people have been working on round-the-clock shifts all weekend. “We’ve got to do it,” says Fred Pressman. “We don’t want to be the store that cried wolf.”

Today, Barneys looks a lot better. It’s almost as though the store had been unwrapped overnight. All the cardboard and brown construction paper has disappeared, and underneath are beautiful carpets, gray wood floors, and the spiral marble staircase. There’s clothing too. Somehow, it all got from the warehouse to the store, and now it’s being organized by bleary-eyed salespeople. “I am so out of it,” says a woman, carrying dozens of belts over her shoulder.

Gene Pressman, who is dressed in jeans and a Mets T-shirt, is running through the store. He’s always running. Maybe that’s why he lost five pounds just the other week. “Come on,” he says. “Keep up.” Now he’s down in the beauty salon. “Unless your hairstylist is something major to you,” he says, “you should come here. It’s fabulous. We have Roger Thompson, former creative director of Vidal Sassoon in England. He went underground for years. We got him up.

“Okay,” Pressman says, moving into the shampoo room. “Sit in this chair. Feel it. That’s leather.” He pushes a button, and the seat reclines. “Now put your head in the sink. You’re comfortable, right? Your neck doesn’t feel like it’s being cut off? That’s what I mean about attention to detail.”

He bumps into Roger Thompson. “Gene,” says Thompson. “I’ve got a few problems.”

“Don’t worry,” says Pressman. “Stay loose. You just got to rock and roll.”

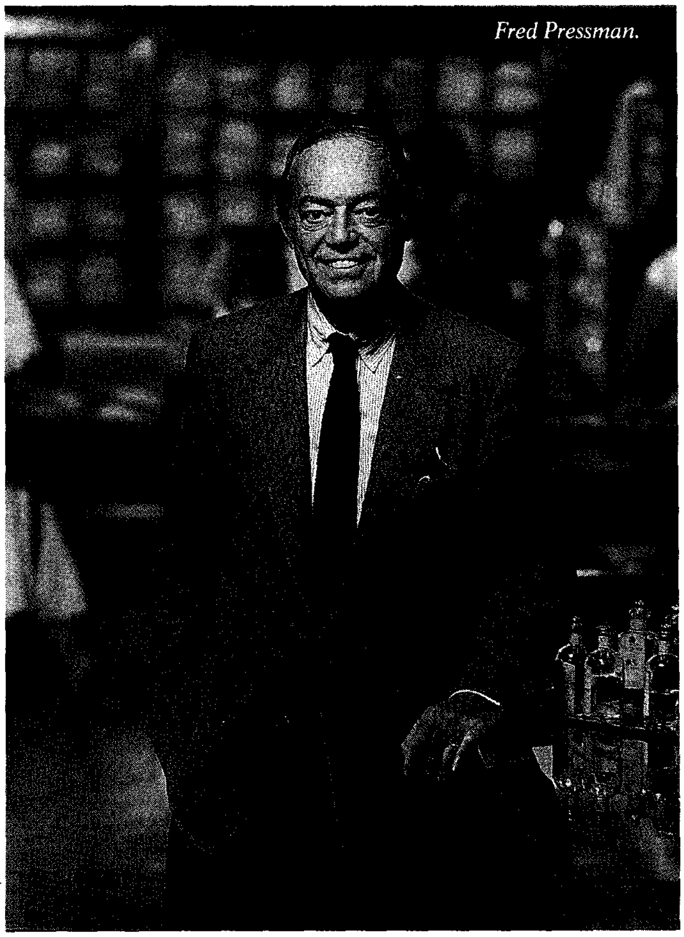
At first, there is something about Barneys and Gene Pressman that doesn’t mesh. The store is elegant and understated, and Pressman is neither of these. He comes across as a brash street kid with a short temper. Though he grew up in Harrison (in a house that was once owned by Chiang Kai-shek’s sister) and went to private school, he speaks with a trace of a Brooklyn accent. His brother, Bob, doesn’t sound like this at all. “You can’t talk about them in the same breath,” says Neil Kraft, Barneys’ advertising director. “They’re like Dr. Jekyll and Mr. Hyde.”

Gene Pressman, who has the lean, muscular body of a boxer, looks as though he’s ready to get into a fight at the slightest provocation. Recently, Bergdorf’s chairman, Ira Neimark, came down to Barneys to check out the competition. When the elegant 63-year-old Neimark ran into Pressman, it was like Ray Milland meeting Sean Penn. It was hard to know if Pressman was going to shake hands or wave a fist. (He did neither; he just said, “Hiya.”)

Pressman, whose nickname was once Spin, admits he had a reputation as a “bad boy” (“before I was married, moved to the suburbs, and started eating

THE NEW CITY

“New York is becoming more like Paris—spread out. People are used to traveling from one neighborhood to another.”



Fred Pressman.

Photographs by Frank Schramm.

Holly, Liz, Nancy, and Bonnie Pressman.

WOMEN'S TOUCH

Unlike a lot of the uptown specialty stores, Barneys is an old-fashioned family business.

right"). At the Hackley School, he was a discipline problem; he spent much of his time devising ways to taunt the teachers: His favorite: throwing spitballs. Pressman played in a band and wanted to be a rock musician—or rather a "rock star." "What can I tell you?" he says. "I thought big."

HE WENT TO SYRACUSE UNIVERSITY "because my parents made me," and majored in "about eighteen different subjects." "There was journalism," he says, "then business, film, TV . . ." When Pressman thinks back on college, he remembers only two things: going to Woodstock in a rented trailer ("I parked right in front of the stage") and making a documentary in TV class ("It was on the influence of the Yardbirds and Buffalo Springfield").

After college, Pressman spent about "four months partying," and then went to Los Angeles to become a movie director. It didn't occur to him, he says, that he'd have to start as a gofer. "I worked on the movie *Black Gunn*—as a schlepper," he says. "I hated the experience. After a while, I started to lose my patience. I got really down. I thought it was never going to happen."

How long did Pressman wait? He thinks for a minute. "Maybe two months," he says. "What can I tell you? I'm an impatient guy." He came back to New York and got a job at Barneys' warehouse. "I'd never thought about the store as a career option," he says. "It was just the kind of place where, if you got into a cab and said, 'Seventh Avenue and 17th Street,' the driver would always say, 'Barneys.' "

Another reason Pressman was reluctant to get involved in the store was that he didn't—and still doesn't—like clothes. "I always had the worst taste," he says. "I had a ponytail, and I'd wear these loud Nik Nik shirts with lots of gold chains. I wasn't like a greaser. More like a rock and roller."

But Pressman picked up the retail business quickly and even developed his own line, BASCO (Barneys All-American Sportswear Company). It now does about $20 million a year in sales. Pressman isn't involved with BASCO much anymore. With the Women's Store, he doesn't have the time. "To be successful, you've got to be totally dedicated and obsessed," he says. "I'm a perfectionist. I get wild, totally crazed. I throw tantrums. It's like a drug. I'm addicted to Barneys."

THESE DAYS, A STORE IS THE PERFECT OUTLET FOR A hyper sixties kid with movie ambitions. It's got everything: the set, the clothes, the music, the big budget. But Pressman was smart enough not to turn it into a self-indulgent exercise. Barneys feels very European; if it were a movie, it would probably be French, starring Fanny Ardant. "Gene is an extremely creative person," says architect Marino. "He's got a real vision."

That vision wasn't easy to realize. Gene Pressman pored over books about antique furniture to learn about Art Deco and the Wiener Werkstätte period. Fred Pressman walked the streets of Paris with several architects and designers, pointing out details he liked.

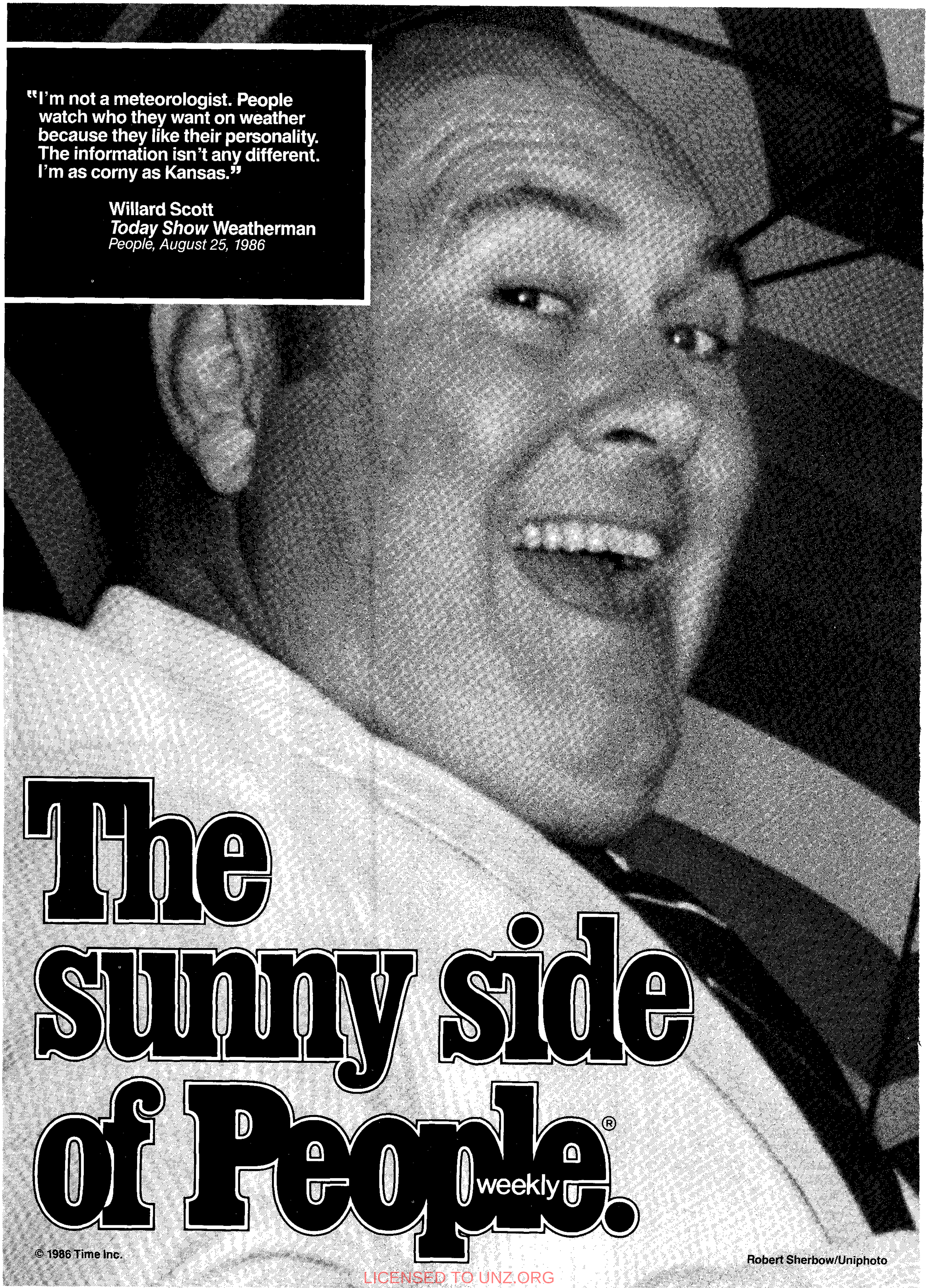
"My philosophy is that you only build a store once," says Gene Pressman, "but your sales are forever."

Building the store, however, was more difficult than anybody had imagined. First, there was the rock in the basement. It was seven feet thick, and the construction crew had to use explosives to get rid of it. Next, there was the underground stream. "We had to constantly pump out the water in order to excavate," says Richard Visconti, a partner at Beyer Blinder Belle. "Everything that could go wrong did."

There were also problems in dealing with so many different designers and architects. "Setsu Kitaoka lived in Japan and didn't speak English," says Visconti. "Andrée Putman was in Paris a good part of the time." Coordinating with the Pressmans wasn't easy, either. "It's harder when it's a family," Visconti explains. "The roles are blurred, and decisions are made by consensus. Sometimes Fred and Gene didn't see eye to eye. I don't think anyone realized it was such a monumental undertaking."

The Pressmans also ran into a lot of community resistance. Even now, anti-Barneys sentiment runs high. Recently, the Chelsea Coalition on Housing and Block-Eye on Barneys, a watchdog group, organized a demonstration outside the store. They describe Barneys as a monster that's devouring Chelsea, and they're worried about its continued expansion. "We simply can't afford to lose our housing stock," says Ruth Kahan, a member of the community board's ad hoc committee on Barneys. Kahan claims that Barneys displaced at least 50 families. "We need apartments," she says. "Not high-priced clothing stores."

Bob Pressman claims that only seven families were relo-



"I'm not a meteorologist. People watch who they want on weather because they like their personality. The information isn't any different. I'm as corny as Kansas."

Willard Scott
Today Show Weatherman
People, August 25, 1986

The sunny side of People.®
weekly

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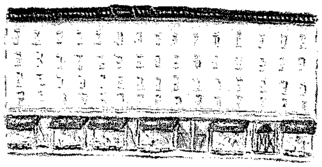
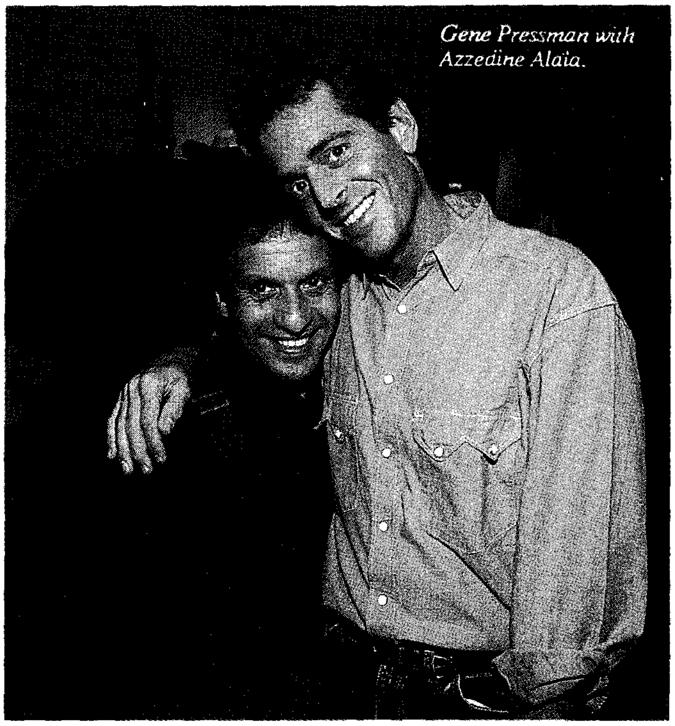


CHIC WOMEN NOW FILL THE STORE'S RESTAURANT.

cated, and that Barneys devised a "landmark" solution to preserve the area's middle-income housing. "We relocated them one block away," he says, "and we're picking up the difference in their rent for the rest of their lives. We have never evicted a tenant. It's a morality issue for us."

Harold Fink, a member of Block-Eye on Barneys, says the residents were moved to West 17th Street, between Eighth and Ninth Avenues—"one of the worst drug-infested streets in Chelsea." Pressman dismisses Block-Eye as an "anti-gentrification group that is opposed to any kind of change."

It is a classic gentrification battle. Though Barneys is a beautiful store—and in many respects, a good thing for Chelsea's economy—it doesn't help the longtime moderate-income residents, who can't afford to shop there. Limousines and well-dressed women are just another nagging reminder that Barney Pressman's old neighborhood is fast disappearing.



Gene Pressman with Azzedine Alaïa.

ROCK 'N' ROLL

"To be successful, you've got to be totally dedicated and obsessed. I get wild, totally crazed."

TEN MINUTES TO TEN on opening day. A Ruhlmann black-lacquer vitrine crashes in a boutique on the main floor. "I can't believe it," Gene Pressman shouts. "I've been up for 28 straight hours—and now this." There's no time to clean up the shattered glass, so the boutique is hidden by a screen.

Workers are still waxing the floor, and two women are wiping the Art Deco railing with Windex. At exactly ten o'clock, the guard opens the door, and the first customer walks into the new Barneys Women's Store. He's wearing shorts, a Bazooka-bubble-gum T-shirt, and cowboy boots, and he's carrying a large plastic saber. He walks past Andrée Putman's checkerboard-mosaic cosmetics counter, past the apothecary with the special Molton Brown products from London, past the Fendi shop with its leather bags, past the Chanel accessories—and heads straight for a stuffed animal made from imported Naj-Oleari fabric. "Toys?" he says.

His older sister, who must be about ten, buys a green felt hat with a maroon feather. "We just made $178," says Bob Pressman, which means they have only $24,999,822 to go before the store breaks even.

SEVERAL DAYS LATER, GENE PRESSMAN IS STILL RUNning around Barneys. He bumps into his father in the corridor between the old and the new store. "Are we still in the men's business?" Fred Pressman asks. Ninety-two-year-old Barney Pressman has just called from Florida, and he wants to know what's going on. He hasn't seen the finished product yet. And what will his reaction be? "That's easy," Fred Pressman explains. "He'll look around, and then he'll say, 'You sure spent a lot of bucks.' "

Gene Pressman heads upstairs to do the rounds again. He's like the Headless Horseman, visiting the same territory again and again. He spots a Koloman Moser chair that's slightly out of place. "Who's doing the interior decorating around here?" he wants to know.

He walks over to a cabinet filled with beaded flapper dresses from the 1920s. "Aren't these fabulous?" he says. Next, he moves to the cashmere sweaters and starts pulling them off the shelf. "Feel these," he says. "They're made in Scotland—not Hong Kong. One day I'm going to own the cashmere business. Okay, excuse me. But I'm like, more wild than ever."

Finally, he sits down at the store's restaurant and orders poached salmon. The room is crowded with the kind of chic, attractive women who signal a store's success. But even now, Pressman doesn't relax. He's testing the food, examining the green terrazzo table.

"What do you think of the walls?" he says. "We flew in French artists to do the trompe l'oeil work." Suddenly, he leaves to check out the music in the store. The sound system was designed by the person who created the systems for Palladium and Area. "It's fabulous," he says, "so why can't I hear it?"

He comes back and takes a bite of salmon. "I hate this," he says. "You spend all this money, all this time. And then you have to put up with something like *this*." Pressman points to the exit sign above the door. "It's hideous," he says. He doesn't like the blue-and-orange poster above the bar that illustrates the Heimlich maneuver, either.

"They should have a law against these things," he says. "Or at least do them with a bit of style." Pressman is quiet for a few seconds; in his mind, no doubt, there is an image of a Deco exit sign, or maybe the Heimlich maneuver etched in stained glass.

"Okay, I've got to go," he says. He has heard reports that the air-conditioning isn't working; a client in the beauty salon banged her head on a glass door; and the rug on the sixth floor is forming ugly fuzz balls.

"By the way," he calls out, "did I tell you I'm planning on doing women's stores in other cities? Yeah, I know.... Like, really!" ■

Photograph by Allan Tannenbaum/Sygma.

THE BOLTERS

SID BASS AND MERCEDES KELLOGG STUN SOCIETY

BY STEVEN M.L. ARONSON

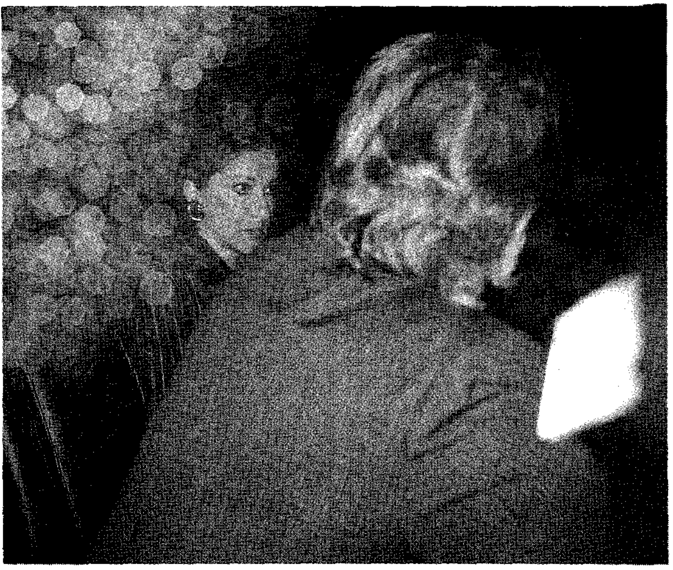
It takes a lot to shake the pillars of society, but shake they did the other day to learn that the financier Sid Bass and his wife, Anne, of Fort Worth and New York, were breaking up, that Ambassador Francis Kellogg and his wife, Mercedes, of New York, were splitting as well, and that Sid and Mercedes were in Paris together.

That two seemingly happy marriages—the Basses' of 21 years, the Kelloggs' of 14—were dissolving abruptly and simultaneously; that the vigorous, all-American Sid and the exotic, Iranian-born Mercedes had known each other only a matter of weeks; that nobody had suspected a thing; that two middle-aged people (Sid is 44, Mercedes 42) were acting with the tonic heedlessness of teenagers—all this, while predictably titillating to the tables down at Mortimer's, hardly accounts for the seismic shock the news produced (with a gravity usually reserved for presidential assassinations someone remarked, "I remember exactly where I was the moment I heard about Sid and Mercedes"). Nor does it explain the aftershocks—emotional, financial, legal, and sartorial—that will be felt for some time.

The reason for all the shrieks and whispers is that Mercedes Kellogg has hooked on her line practically the biggest fish in the world: a 1-billion-pound Bass. The great-nephew and namesake of the legendary Texas wildcatter Sid Richardson, Bass controls what has been called the fastest-growing family fortune in America. A master arbitrageur, venture capitalist, and "greenmailer," Sid, along with his three younger brothers, has parlayed an inheritance of several million dollars into more than $3 billion in gas and oil properties, real estate, and stock in dozens of major corporations (the Basses' stake in Disney alone is worth more than $900 million).

The exceedingly private Sid was educated at Andover, Yale, and Stanford business school. Today, he is a trustee of the Yale Corporation and the Museum of Modern Art. He owns a $5-million house in Fort Worth, designed by Paul Rudolph and landscaped by Russell Page, and in 1984 paid the then record price of $6-million-plus for the sumptuous apartment at 960 Fifth Avenue that had been owned successively by Ailsa Mellon Bruce and Charles Shipman Payson. A large Balthus hangs in the foyer, and every painting in the dining room is a Monet. "The reason that Sid is such a prize catch is not only the money," says the columnist Suzy, who broke the story, "but the attractive man involved, because many times rich men are hideous. I don't mean just passable—you know, businessmen, pleasant-looking, with glasses and a vest on—I'm talking about ghastly. And Sid is so *cute*."

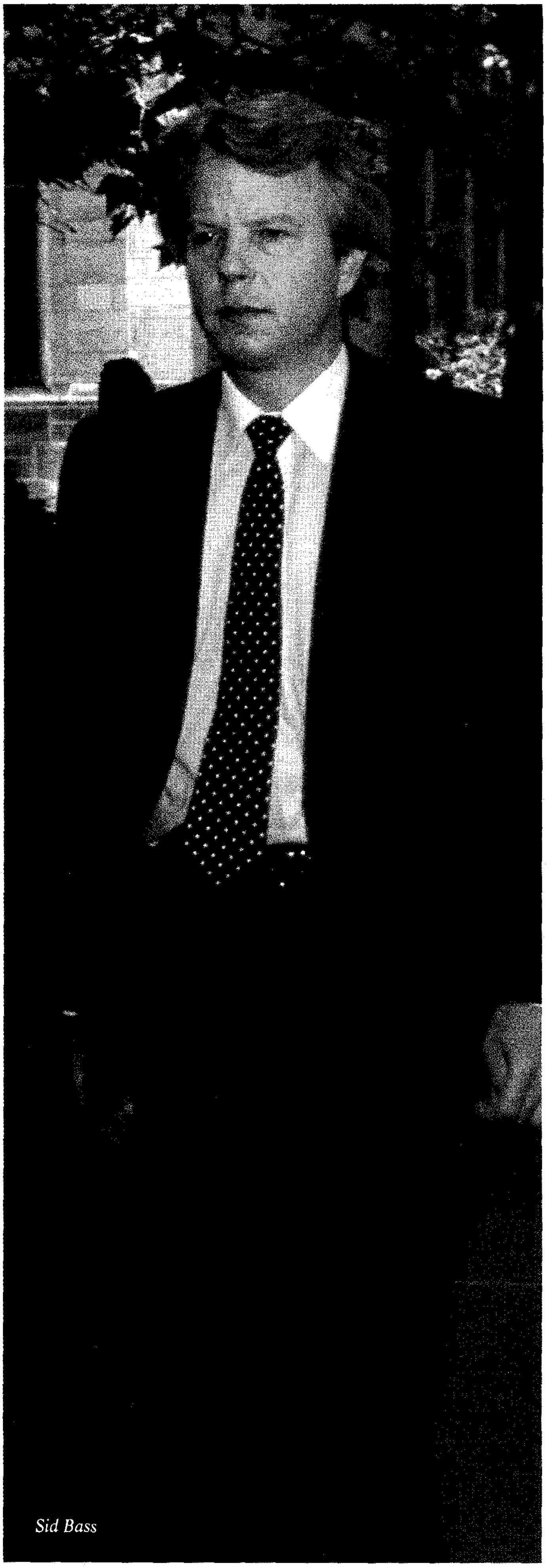
Another reason the Bass-Kellogg intrigue has drawn such an audience is the community-property law writ large on the books of the Lone Star State. The rocks that Sid



THE NEW COUPLE: *Kellogg and Bass leaving the Carlyle.*

Photograph by Anthony Savignano/Ron Galella.

Mercedes
Kellogg


Sid Bass

Photographs: left, Ron Galella, Ltd.; right, Rollin Riggs/Black Star.

ON JUNE 28, SID AND MERCEDES MET AT A BALL. NINE WEEKS LATER, SID TOLD HIS WIFE HE WANTED A DIVORCE.

Bass's marriage is on may be the same rocks on which his vast fortune is broken up. "If I were representing Anne Bass," says one Texas lawyer, "I'd get her $400-million, and I'd guess that would be the largest divorce settlement in history."

As for Mercedes, people here can't say enough about her—after all, she's the home team. She is by all accounts a fun-loving, uninhibited—and sometimes even outrageous—good-time girl, a natural flirt and charmer who will stay up all night and dance. "She's not called Kellogg for nothing. She really does snap, crackle, and pop," a friend says. (She *is* called Mercedes because "my father was crazy about his car," she once explained.) "She's a born hostess, a marvelous *maîtresse de maison,*" says the art historian John Richardson. "She's incredibly thoughtful—she'll send you round anything she remembers you like, a particular kind of chocolate or a particular kind of bread." "She gives two lunches a week," says a frequent guest. "She has all the fashionable ladies and the usual men you have around fashionable ladies—the fun fellas, the wits. At lunchtime, you know it's not going to be the head of a corporation." Mercedes also has a marvelous eye and a wonderful figure for clothes (both she and Anne Bass have been elected to the International Best-Dressed List).

DANCER AND PATRON: *Balletomane Anne Bass is on the board of Peter Martins's School of American Ballet.*

She had the benefit of a gentle, lavish upbringing in one of the finest houses in Tehran. "Her mother was married to the Shahbanou's half-brother's father," an Iranian friend explains, adding that Mercedes is even prouder of being the great-niece of former Iranian prime minister Mohammed Mossadegh, who forced the Shah into exile in 1953 (and was dumped by the CIA a few months later).

When Mercedes first arrived in New York, according to one who knew her then, she was "much heavier and had lots of long dark shiny hair, which she wore loose. Then she lost an enormous amount of weight and became a blonde—the spit and image of Chiquita Astor, in fact—but now she's let her hair go back to its natural color. She used to call Fran Kellogg 'my stallion.' 'Oh, I'm off to see my stallion,' she'd say, and every time we'd crack up because Fran hasn't changed in 30 years—he's just a big, cuddly teddy bear." Her good friend Boaz Mazor, who works for Oscar de la Renta, sums it all up with the comment "To me, Mercedes is a European woman—she has that European seduction that American women mostly don't have."

IN NEW YORK, THE BASS-KELLOGG liaison is being rhapsodized as "the Cinderella story for the eighties." Never mind that *this* Cinderella was already married (Sid and Mercedes' story, in fact, began at a ball), and so was her prince. All the world loves a lover, and, eager to get on with the fun, many are content to gloss over the riven state of the two unions and the mates left behind.

Condolences *are* being expressed to Mercedes' extremely popular 69-year-old husband, Ambassador Kellogg, who is universally described as "a gent." The title "ambassador" is strictly protocol—he's never had a country, but he has been special assistant to secretaries of state Rogers and Kissinger on refugee problems and special adviser to several U.S. delegations to the U.N. It was while he was with the State Department in Geneva that he met Mercedes Tavacoli, who at the time was working for an international conference on handicrafts in the developing nations. Kellogg—Princeton '40—has been a director of the World Wildlife Fund and president of the Charles A. Lindbergh Fund. He is also a successful businessman, although, says a friend, "the Kelloggs have only a nominal amount of money compared to the Basses." But then, so do the Tisches.

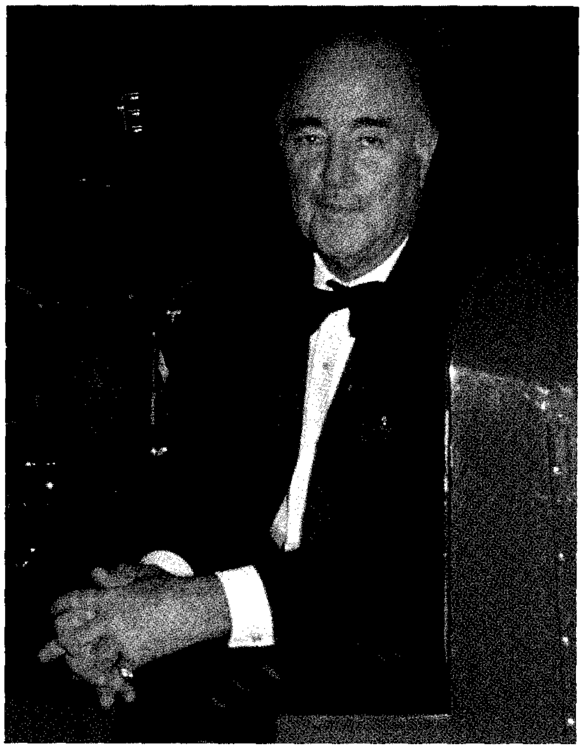
In a departure from the typical scenario in which everyone feels sorriest for the abandoned wife, little sympathy seems to be going to Sid's. The main reason so many people in New York have reservations about the 44-year-old Vassar-educated Anne Hendricks Bass is that in 1985, as a board member of the School of American Ballet, she challenged the authority of the school's venerated co-founder and president, Lincoln Kirstein, threatening to withdraw her support if she didn't get her way. Kirstein, who had once burbled to the press that the Basses had "replaced the Morgans and the Rockefellers as America's premier dynasty," now spoke darkly of "a Texas takeover attempt." The bitter dispute led to a debate in the arts community on the influence of major donors on internal policy.

Anne Bass is so steeped in the ballet that her New York apartment has a ballet

Photograph by Bill Crespinel/Globe.

room, built and decorated for her by Mark Hampton, a friend from high school in Indianapolis; the room is set up like a ballet studio, with mirrors and barre, and she has dance lessons there every day. She has even been observed walking in second position. She does have a ballerina's body, and lovely dimples, and a nice smile, although one of her detractors describes her as *"le citron pressé*—she doesn't flutter and sparkle enough, she doesn't throw back her head and laugh."

Anne Bass has frequently been seen in West Side restaurants in the company of star dancers Peter Martins and Heather Watts. She has been linked romantically to the former, but then, never believe anything until it's been officially denied. Ballet board member Patricia Patterson maintains, "She's *just* been very supportive of what Peter is doing as an artistic director of the ballet." Last October, to celebrate Martins's birthday, Anne flew Watts and Martins and Martins's son down to the Basses' private island off Texas. She is described as "a fabulous mother" to her two teenage daughters, Hyatt Anne and Samantha. And somewhere she has found the time to belong to an elite reading group led by New York *Times* daily book reviewer John Gross. Two of the books the group read this year: Trollope's *The Way We Live Now* and Henry James's *The Portrait of a Lady.*



STIFF UPPER LIP: *Ambassador Kellogg.*

THOUGH THE RESULT OF the Kellogg-Bass relationship is now public property, the trajectory of it has been known to few. Here are the details that friends and enemies have been scrambling to find out for the past few weeks:

June 28, Oxfordshire. It all begins at the Black and White Ball in Blenheim Palace, the eighteenth-century home of the eleventh Duke of Marlborough. The Basses and Kelloggs have, of course, been thrown together at parties before, but tonight, as it happens, Sid is seated next to Mercedes, who has been escorted to the ball by a friend. At another table, next to Prince Michel de Bourbon-Parme, is Anne Bass, of whom Suzy later writes in her column, "Looking like a chic angel in a strapless white dress embroidered with silver flowers... the wife of the Fort Worth billionaire pronounced [the passion-fruit sorbet] delicious and daintily cleaned her plate." Meanwhile, back at the other table, her husband's hand is busy scribbling Mercedes' telephone number. Several people notice that Mercedes is reluctant to leave and, in fact, stays until breakfast.

June 29, Oxfordshire. Sid calls Mercedes and they have lunch.

July 13, East Hampton. Sid and Mercedes have not been seen together for two weeks. But at Elizabeth Fondaras's annual Bastille Day lunch at her oceanfront house, near the Maidstone Club, the 125 guests include not only Craig Claiborne, the Sydney Grusons, Elizabeth de Cuevas, Joseph Heller, Lauren Bacall, Kurt Vonnegut, Lee Radziwill, Shana Alexander, Betty Comden, and Mrs. T. Suffern Tailer, but also Francis and Mercedes Kellogg, the Fondarases' houseguests for the weekend, and Sid and Anne Bass, who have come from Southampton with their host, Mark Hampton, who is in the process of decorating their new ski house in Aspen. Hampton is at Anne's table, with Kay Meehan and Fernanda Niven, among others. Sid, at the next table, has on his right... Mercedes. "It wasn't a seated lunch, it was just catch-as-catch-can," a friend is at pains to point out.

Vernon F. "Moose" Taylor Jr., of Denver, who is reputed to possess the world's loudest and most infectious laugh, is also at Sid's table. He says something, guffaws, and the whole table roars. "Soon, everyone was roaring and screaming with laughter," says someone who was at Anne's table. "You couldn't hear the people on either side of you. Fernanda Niven threw a hard roll at her husband, Jamie, who was on Sid's other side—just teasing, to quiet him down—and then, I've got to admit, *I* threw a roll, and someone at Sid's table tore the roll apart and threw it back—I'm pretty sure it was Mercedes." Across the room, I am giving the game only half my attention, but sitting with someone who later comments, "Maybe Mercedes already suspected how *much* bread she'd soon be throwing around."

July 18, Southampton. At Patricia Patterson's dinner for the Basses and Patty and Gustavo Cisneros, of Fifth Avenue and Caracas, who are all staying with the Nivens in Southampton, Sid is seated between the hostess and Katharine Johnson, an old friend. Mercedes, who is spending the weekend at Pat Patterson's without Fran, is at a table in another room. Before dessert, the hostess says, "Let's change seats," and one guest promptly rises to do so—Mercedes, who plonks herself down next to Sid. "I hope nobody thinks I was the beard," says Pat Patterson, "because I had absolutely no clue that weekend."

"Then Jamie Niven and Mercedes started in with the rolls," a guest recalls. "I particularly noticed because I couldn't believe she was throwing the bread around again."

I leave early, but the party continues, with some of the guests going on to the Nivens', where, at approximately 4 A.M., the story goes, Mercedes jumps on the table and dances. Anne has long since gone to bed.

September, Paris. Sid and Mercedes are together at the Hotel Plaza-Athénée, lying low. Mercedes' mother is ill, and Mercedes has gone over to France to be with her—this is what she has told her husband, this is what she has told her best friends. "Well, her mother *hadn't* been well," says one of them. "And I think she did go down to Nice for a while to be with her. I know that Reinaldo Herrera called her down there. I was about to call her myself and see how her mother was doing when we got the news of what *she* was doing."

Early in the week of September 7, Paris. The widow of a Texas oil-drilling-equipment mega-millionaire blows the whistle: Sao Schlumberger spots Sid and Mercedes on the street holding hands and, although widely thought to be one of Mercedes' close friends, calls Anne Bass in New York.

Anne Bass calls her husband at the Plaza-Athénée and confronts him with

Photograph by Jim Colburn/Photoreporters.

THE MARRIAGE CAN'T TAKE PLACE OVERNIGHT—NOT WITH BILLIONS OF DOLLARS AND A COMMUNITY-PROPERTY LAW.

what she now knows. He admits everything. He tells her he wants a divorce.

September 14, Paris. Sid and Mercedes have decided that Fran should know, too, but don't want to spoil his lunch for the World Wildlife Fund.

September 15, Paris/New York. Mercedes calls her husband in New York and tells him she is "madly in love with Sid Bass" and wants a divorce. Fran, numb with shock, nevertheless has the presence of mind to telephone several hostesses and cancel the social engagements that he and Mercedes have accepted.

Ten p.m. The next day's New York *Post* hits the stands: The always credible Suzy (who has known for three days but waited until Francis Kellogg was told) drops the incredible bombshell on the world. "It was one of the biggest scoops I've ever had," she says. "And I wouldn't even tell my mommy how I got it."

September 16 and 17, New York. The city that never sleeps never stops talking either. In every place where society, money, and power gather, the Bass-Kellogg dalliance is the dish of the day. "We're not revolutionaries, but we all like change—*amusing* change," says one Mortimer's regular. "It's a Horatio Alger story: how a woman with beauty and charm wins out over a Texas clubwoman. The moral is that Texas girls who move on to New York with all their billions had better watch their step. These country cousins just can't compete with the New York–international smart-ass types." "Finally, Mercedes is the big lottery winner," says one friend. "It's just wonderful. I couldn't be more enchanted." "I do think," says another, Claus von Bulow, whom Mercedes has always defended, "that Mercedes Bass sounds so much better than Mercedes-Benz."

By the end of the week, the affair will have saturated social consciousnesses to such an extent that when A. Alfred Taubman, the real-estate centi-millionaire and majority owner of Sotheby's, remarks at an art opening, "Pretty amazing, what's going on in Paris, isn't it," the man he is talking to replies, beaming and leering—not realizing that Taubman is referring to the bombings and not to Sid and Mercedes—"Isn't it terrific!"

Meanwhile, Sid has called the Duke of Beaufort. He says, "David, I have something very important to tell you." The duke, thinking that he is going to hear a stock tip, gets his hopes up. Sid continues, "I'm madly in love." The duke says, "Oh."

September 18, Paris. Mercedes isn't talking. A New York newspaper columnist, having made eight unreturned calls to her, telephones and leaves his number yet again—but this time with a name more exciting than his own: that of a rock star he knows to be a friend of Mercedes'. His ruse is only semi-rewarded. She returns the call—"Hi, Mick!" But when she discovers it's really the press, she *still* won't talk.

Fran, who has been telling people, "I'm shattered. I'm like a broken glass, in a thousand pieces," decides to adopt a "that's life" attitude. Mustering his ambassadorial reserves, he tells friends that he deeply regrets the situation and doesn't see the point in discussing it any further.

September 19, New York. Sid and Mercedes have returned on the Concorde. Sid's private jet is waiting to take him on to Fort Worth for the weekend to face the entire Bass family.

Mercedes checks into the Carlyle hotel.

The *Daily News* reports, "The latest in the Bass and Kellogg marriage breakups: *Town & Country* magazine was in an uproar yesterday because its glossy November spread on the Kelloggs happily at home had to be killed."

September 21, New York. Everyone is remarking that Fran is behaving like the gent he is. His daughter by his first marriage, Fernanda Gilligan, who has always maintained that Mercedes was a marvelous wife to her father, tells a columnist that she hopes Mercedes will be "happy in her new life." Someone observes that father and daughter are acting like the dowager Mrs. Woodward.

Late September, New York. At a lunch at the Waldorf Towers apartment of 88-year-old Mildred Hilson, Fran stands up and announces, "When I came to this party, I was a little low, but I feel better now because Mildred said, 'Fran, perk up, don't be down in the mouth, everything's going to be all right—remember, you can always marry *me!*' "

Update. The initial shock has subsided, but the waves linger, and Fran leaves for California—without having seen Mercedes.

Anne, it is learned, has made a trip down to Fort Worth—probably to see lawyers.

One hot topic takes in another: Sid and Mercedes see *Blue Velvet.* A few evenings later, they take six friends to Montrachet, where they announce that it is their "last public dinner for ten days." They spend their nights in Mercedes' suite at the Carlyle dancing to cassettes, occasionally reaching into the refrigerator for caviar.

IS MERCEDES KELLOGG A husband-stealer—somebody who came in and broke up a happy home? What few people know is that the Basses' wasn't a happy home. The marriage had been in trouble for a long time—Sid had had his flings. It was definitely he who pursued *her.*

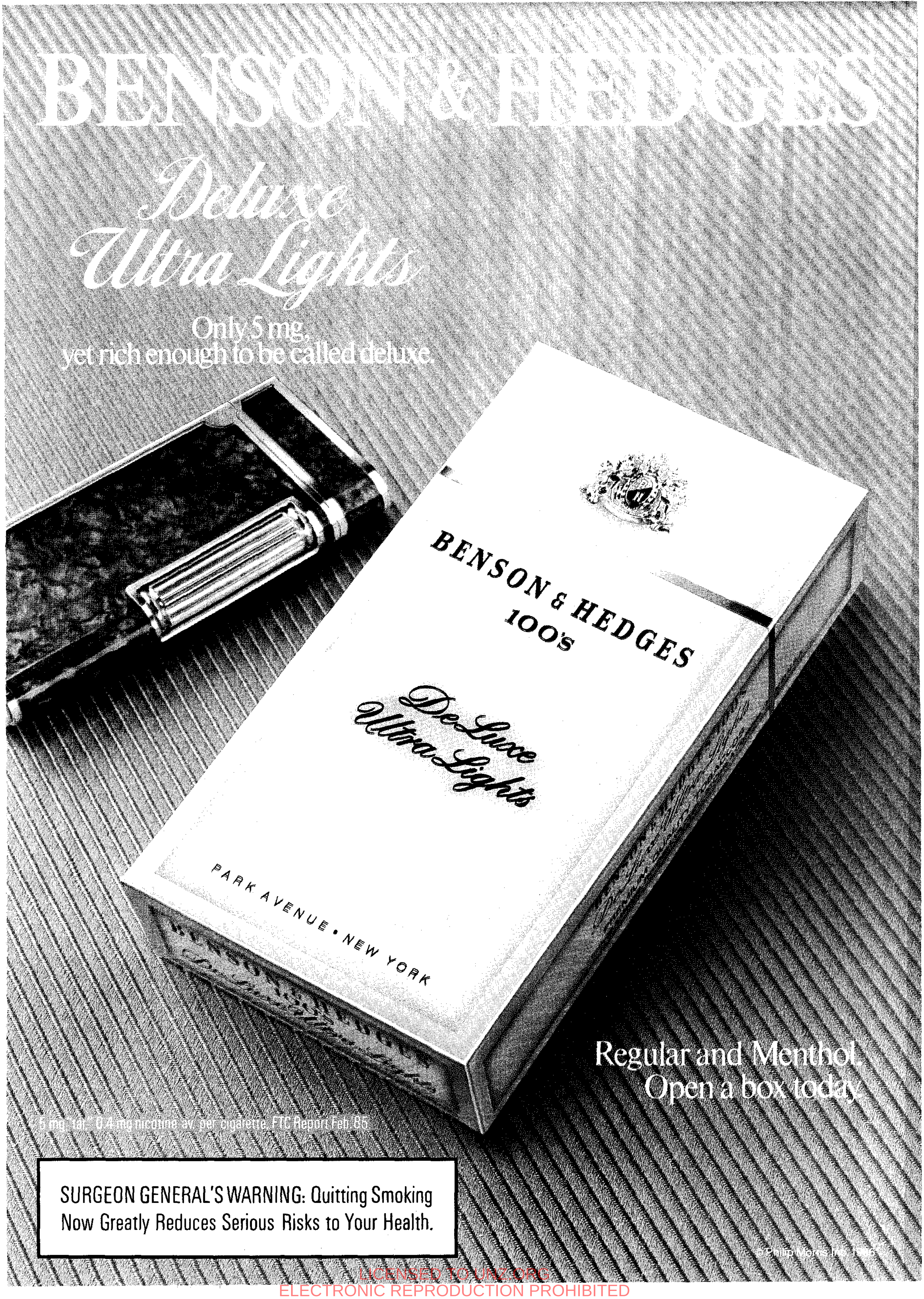
One of Sid's short-term girlfriends, amazed at what had happened, said last week, almost kicking herself, "I just didn't know he was really *available.* And who knows—maybe *he* didn't know he was available."

Will Sid go the distance and marry Mercedes? While they were in Paris, according to one friend, they had lunch with Givenchy, and Sid took Givenchy aside and assured him he was going to marry Mercedes. (That should have made Givenchy very happy—how his eyes must have lit up as he plotted the rising curve of her wardrobe needs!)

Many think that if the Bass-Kellogg merger doesn't happen fast, it's not going to happen at all. (Though fast won't exactly be overnight—not when there are billions of dollars and a community-property law involved. "I would think that it might take a little legal work," says a Texas lawyer. "They're going to have to distinguish Sid's assets from his family's.")

There could be another hitch: The Basses are respected not only for their phenomenal success in business but for their rectitude as well, for the dignified manner in which they have always conducted themselves. There are no divorces in the family, and publicity is shunned. A person close to the Bass parents says, "Perry and Nancy Lee—the family calls her the general—worship Sid. He's never stepped out of line before. Naturally, they are devastated." Do they have any influence on their son? "Oh yes," the family friend says, "but I don't know that they'll use it."

The next question: When will Sid bring Mercedes home to meet the folks? ▬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MAKING THE PRIVATE-SCHOOL GRADE

THE ABCs OF THE DREAD ERBs • BY BEATRIZ RUBINSTEIN, M.D.

THIS IS THE HIGH SEASON FOR school anxiety—the time when some parents are applying their children to kindergartens in private and certain specialized public schools. They are sending in forms, asking friends for letters, scheduling tours and interviews. In my Manhattan pediatric practice, I am constantly asked about one part of this process: the test administered by the Educational Records Bureau (the ERB).

I, for one, believe in preparation for the test. That does not mean taking a $1,000 cram course of dubious value, or—even if it were possible—somehow obtaining the actual test materials and coaching the child. What it does mean is working and playing with your child a few special minutes a day, using certain toys and materials that will help develop the skills being tested. The aim is not to inflate a child's scores artificially, so he will shoot into a school that is above his ability, only to be held back or to fail because he is developmentally unready. The preparation I suggest here will bring out the skills he already has.

Ideally, the best preparation for the test is to give your child a stimulating, rich, well-tended life from the day he (or she) is born. But even if you begin several weeks before the test, using some of the toys* and techniques I suggest, your child should have a better testing experience.

When your child is four years old or over, you will be told to have him tested by the ERB and have the scores sent to the schools to which you are applying. The reports become the property of the schools and are not sent to parents, doctors, counseling services, or anyone else. But you'll be told how your child has scored, and what the scores mean. If your child is in a participating nursery school, the director may choose to read the report to you, though she is not supposed to.

The ERB score is not the only criterion used for admission, but a youngster with a high score (65 or above in each of two sections—verbal and performance) will most probably have a choice of schools. If the score is medium (55 to 65 in both verbal and performance), other factors, such as sibling or alumni relationships and nursery-school reports, become more important. A child with a score lower than 55 has a poor chance of admission to a prestigious kindergarten, even though a score of 50 represents an IQ of about 100—average for the population.

THE ERB TEST TRIES TO EVALuate what a child's levels of performance and development are at a given time, not how intelligent he will be in the future. Field examiners have attempted to design a representative and fair examination by testing a substantial number of children in different communities.

Each of the two ERB sections has five parts. Scores are given for each part, and

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** The fact that a particular toy is mentioned in this article does not mean that it must be chosen. A similar toy may be as good or better, and possibly less expensive. The toy is listed because I came across it, liked it, tested it by suggesting it to parents in my pediatric practice, and the parents came back pleased. Most toys listed are in the $5 to $10 range; just a few are closer to $20. The videos cost a little more (from $15 to $30). Most of these should be available in toy or children's-book shops—especially on the Upper East Side. When you give your child any toy, spend ten minutes teaching him how to play with it. Never just give him the toy and leave him alone, because he may lose pieces or destroy it.*

PHOTOGRAPH BY MARTY UMANS

Bambino Lotto
LEGO
CALTOYS CONSTRUCT-O-STRAWS
Play-Doh
PLAYSKOOL Mr. Potato Head
Baby Animal Lotto
Ravensburger
Puzzle
Math

Playing with certain toys should give children a better testing experience.

WHAT'S IMPORTANT: *The ERBs do not seek to measure skills learned by rote—counting in sequence, say, or reciting the ABCs. What matters is that your child* master *material, not memorize it.*

each part has a maximum score of 19; thus, the maximum score for each section is 95. The ERB is organized this way:

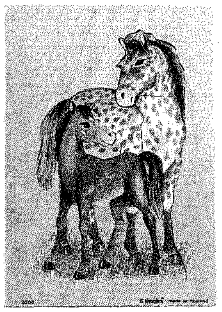
VERBAL

☐ general information
☐ general comprehension
☐ arithmetic
☐ similarities
☐ vocabulary

PERFORMANCE

☐ animal house
☐ picture completion
☐ mazes
☐ geometric design
☐ block design

In the verbal section, the child will be asked general questions about his body, about neighborhood stores, and about what he would do in different situations—say, for example, if he were lost. What would be good preparation for this part of the test? Talking and reading to your child and pointing out to him on your walks what a bakery or a stationery store is. If you see that your three-and-a-half-year-old is not sure how many eyes he has, you can get a Mr. or Mrs. Potato Head and show him the parts of the face.



SIMPLEX PUZZLE: *Assembling figures like these is good preparation for the "picture completion" section.*

Most answers on the ERBs are timed, so if a child has a poor vocabulary, he is at a disadvantage; while the tester rephrases the questions, the stopwatch will be ticking.

The *similarities* part of the test evaluates a child's ability to recognize whether two objects are alike. A child should be able to recognize pieces of fruit, pieces of furniture, animals, vegetables. Your child's ability to do this is very likely to be developed if he gets a chance to play with such toys as Electro Jr. or the Questron System, an electronic wand used with Questron Electronic Books such as *Going Places.* To help him with the *vocabulary* part, try to make sure your child can tell you what a word means. Play games like Lotto, Object Lotto, and Zoo Lotto. Ask him, "What is a car? What is a coat? What is a dish?"

Teach your child the days of the week, the months of the year, the seasons. Keep on talking and reading to him whenever you have the chance. To prepare for vocabulary and *general-information* testing, provide your child with a small portable tape recorder; he'll enjoy listening to tapes. A few of the good tapes available, those helpful for these sections of the test, are: *A–Z Animal Alphabet Songs* (David Polansky); *More Singable Songs* (Raffi); *Activity and Game Songs, Volume I* (Tom Glazer, CMS); the *Wee Sing* series; *Disney's Children's Favorites, Volume I;* and *Polka Dot Pony* (Fred Penner). If you have a VCR, buy all the videotapes of *Winnie the Pooh;* they are nonviolent and teach vocabulary and manners. Play the tapes over and over.

IF YOU WORK, OR FOR SOME REASON do not have the time to play with your child as much as you'd like to, consider the person who acts as your substitute. Your child will copy the way she speaks and does things. If your youngster is being cared for by a trusted foreign woman with extremely poor English, it makes sense to try to compensate for her weak points. You could do that by hiring a high-school student to come in for a few hours once or twice a week and sit on the floor and read, talk, or play games with your child. If a housekeeper cares for your child but must spend most of her time cooking and cleaning, ask her to play some good videotapes—such as *Wee Sing Together*—while she's working. Stimulating your child this way will prevent his having to be tutored in reading and speech therapy when he gets older.

Parents are usually happy when their child shows them he can sing his ABCs or count in sequence—skills that he often learns by rote as a result of watching *Sesame Street.* But what is important is that he *master* material, not memorize it. That is why he is not shown numbers or letters on the ERB test.

On the *arithmetic* part of the test, he is not expected to recite numbers; he must know what the numbers mean. Try counting a stack of Lego blocks with your child; then add or remove some and count the remainder again and again, so that he really knows how many blocks make—say—eight. I suggest that you buy Learning With Max, the lovable robot, and several of the sets of cards to be used in playing with him. Some useful sets: Step 1, "Beginning Skills"; Step 2, "Numbers"; Step 3, "The Alphabet"; Step 4, "Phonics." Helpful, also, are books from Golden Books' First Fun series, such as *1-2-3: Things to Count From 1 to 10,* or the Questron System's *My First Counting Book.* You can, of course, ask any number of questions from everyday life—for instance, "How many cookies did you eat?"

LEGO: *Building a Lego truck—or other block figure—should help your child with "block design."*

The performance section of the ERB has a part, *animal house,* that tests visual memory. The child may be asked to remember that a peg of a certain color represents a particular animal. Putting together puzzle pieces in the proper order is good practice for this part of the test. Childcraft makes many puzzle figures—fish, birds, and other objects—to put together. Assemble the puzzle on the base provided; once the child has mastered it, take the parts off the board, place them on the floor, and let him reassemble the animal without the base.

During the *picture-completion* part, the tester will show the child an incomplete picture and ask him to figure out what is missing. There might be a sofa without a leg, or maybe a boy without one ear. Prepare for these questions by practicing with what-is-missing workbooks such as *What's Missing?, Where Is It?, Hidden Pictures,* or *Same or Different,* all part of School Zone's Get Ready series. Or have fun with the Questron System's *Kindergarten Skills.*

In completing a simple *maze,* your child will be asked to get from the beginning to the end without crossing blocked areas. Practice by using maze books such as School Zone's *Mazes* and Questron's *Autos, Ships, Trains, and Planes.* Later, try to motivate the child with real-life mazes. Point out to him how people move to the teller windows after waiting in a single line at the bank. When you are in the park, show him how to choose a path. Help him play with Construct-O-

Photographs by David Kelley.

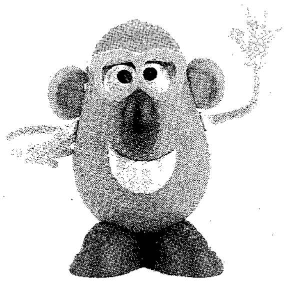
Straws, Helta Skelta, or Build and Roll Raceway, games with plastic pieces that can be connected in a variety of designs. Connecting the pieces will help your child learn to visualize going from one place to another.

For *geometric design,* too, it would be fruitful to prepare by buying a puzzle depicting a figure or an object, such as an airplane or truck. Make sure it's a single figure, without a background or other figures that would give your child visual clues to what it is. Practice assembling it, first with the base and then without. Or play Create-a-Clown and the Happy Princess: Tops and Tails—card games in which the head, arms, chest, and legs of a clown or princess must be put together to form the whole figure.

Block design tests your child's ability to copy a design. Pleasant preparation for this part would be playing with mosaic blocks like the wood-tile Mosaic (Sio) or Parquetry Pattern Cards (Childcraft). Copy simple design figures from Lego Books. If your child likes Play-Doh, buy the Care Bear Cousins Playset and have him copy the color and design of each Care Bear using Play-Doh, or play with blocks that build pictures, like Smarty Farm, Mr. Mighty Mind, Little Planner, or Brainy Blocks. Use wood puzzles featuring the same figure shown in different sizes or positions—right to left, for instance, or small to big.

WHEN HE'S TAKING the test, your child will be seated. So, to be sure he feels at home when he's taking the ERBs, provide him with a small table and child's chair at home. It is surprising how many children's rooms designed by top decorators neglect what a child needs the most—a relaxed place to work and play.

You want your child to feel comfortable and secure on test day. Part of his feeling of security will come from wearing an outfit that does not feel too new or stiff or out of the ordinary. Once you've chosen an outfit, send your youngster to nursery school or play group several times in those clothes—or clothes very much like them.



MR. POTATO HEAD: *Pointing out the parts of this feisty face can help your child with questions in the "general comprehension" section.*

The first paragraph of the ERB report will be a short description of the child. That description will be influenced by the impact the child makes on the tester. If you would like him to be admitted to a formal school, you'll probably want to dress your child in conservative clothes on testing and interview days. If your first choice is a very sporty and informal school, it makes sense to dress him informally for the testing and interviewing. You want him to go to the interview looking as if he were one of the children who already attend the school.

Study after study shows that a child will accept almost anything if he is properly prepared. In medicine, we prepare children for minor surgery with a demonstration of what will actually happen. Before bringing him to the office for a simple checkup, parents will often spend hours reading doctor books. But unfortunately, when a child is faced with testing or an interview, most of the time he is not prepared at all.

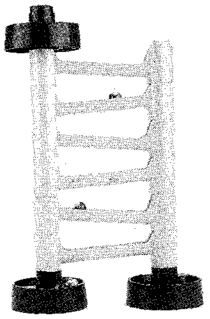
A child who attends a participating nursery school will take the test at his school. The school usually decides when a child will be tested, and will let you know on what day of the week the tester comes in. Once your child has taken the test, you will get a note stating that he has been tested that day. If your child is not enrolled in a participating nursery school, you must take him for testing to the ERB office.

A good way to prepare your child for the test without increasing his anxiety is simply to say, "You will work with a new person today. She wants to make sure that you will go to a grown-up school next year. Your friends are going to be older next year and will go to another school. If you want to go, work well with Mrs. X and show her what a big person you are." Children are alert and know what is going on. They talk to their peers. They hear the adults. It's much better for you to provide an explanation than for the child to imagine one.

A simple explanation is also in order if the child will be tested at an ERB office. You may even go by the door a few days before he'll be tested and remark casually, "Maybe we will come here someday to work on some papers like the ones at home so that you can show them how good you are." And if, like most children, your child responds to rewards, you may add, "If you work well with Mrs. X, afterward we'll go and get the present you want" (or "I have a very nice surprise for you"). And then do not forget to provide the present or surprise.

If you know the ERB tester comes in on Mondays, take a particularly good look at your child every Monday. If he is hot or has an earache or some other sign of illness, or if he has coughed all night, he should stay home. He may miss the test, but no matter how difficult it may be to reschedule, it is not fair to test a sick child, and it is easier to reschedule than to redo a test that has a low or uneven score. Schools look not only at the total score but at the scores on the various parts. They want to be sure a child is ready in all areas of development.

Prepare your child for interviews at the new schools just the way you prepare him for ERB day. Say something like "We are going to visit a new school. Try to work with the teachers and see if you like it. It has a classroom with tables and chairs just like yours [or your school's], and it probably has similar kinds of toys and puzzles. Just pretend you are at your school and show them how you do it at your own school."



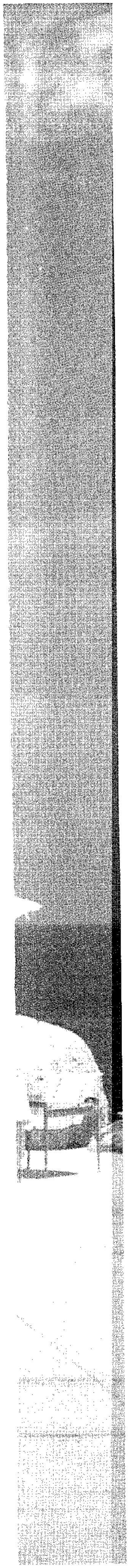
HELTA SKELTA: *Putting together plastic tunnels like these helps a child understand how to get through a maze.*

If your child's score is low, consult your school director: Does she believe these scores accurately reflect his development? If she strongly believes they do not, a retest can be scheduled. (Ordinarily, without such input from a school director, the ERB prefers that six months elapse before a retest.) A private psychologist can retest the child, but his or her findings won't carry as much weight as does a test administered by the ERB. After a retest by the ERB, both sets of scores are sent to the school; if a private psychologist gives the test, however, the second set of scores need not be sent on to the school if they turn out to be low. Private kindergartens often make decisions during the first week of February, so the test results should get to the schools before January 31.

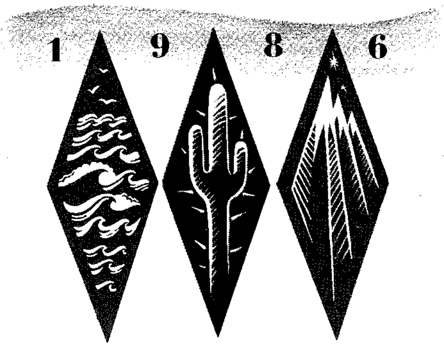
However reassuring you are, and however sensibly you've prepared your child to take the test, things *can* go wrong. A child may not like the looks or personality of the school interviewer or tester. He may be in a playful mood and give joking answers. He may refuse to do a part of the test. He may show a poor attitude. The ERB or any similar test can merely measure a child's performance at a particular moment. A child may be developmentally ready but just not perform well. Still, I have found out that, in most cases, a happy, well-adjusted child will do his best when asked to, and that preparation will sometimes make a big difference. ■

Credits, previous spread. Models: Cheryl Harrison and John Martoni of Little Bookers.
Table, bench, and quilt from Conran's. Toys from the Laughing Giraffe. Bed from

The Twin Dolphin, in Baja California, Mexico: Desert Meets Ocean in a Lofty Paradise of Resplendent Simplicity.



Wheeler Pictures



WINTER TRAVEL

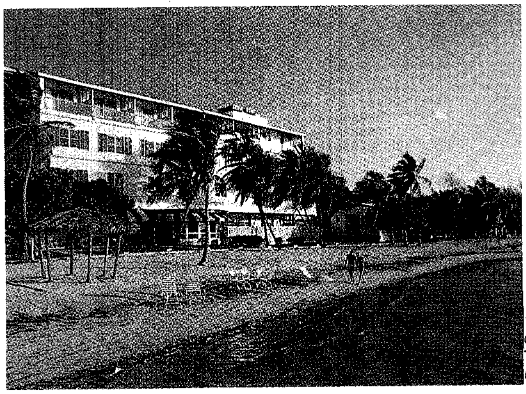
These Eleven Retreats, All on the American Continent, Offer —in Various Proportions—Unforgettable Landscapes, Challenging Sports, Delicious Pampering, Serious Shopping.

By Rochelle Reed and Barbara Costikyan

BY THE SEA

We set out in the skiff at 6:30 a.m. The soft morning breeze carried a faint swampy smell—the smell of the Everglades. We sped past islands thick with mangroves and pines; a few feet offshore, the water was so clear that we could see lobsters on the sandy bottom. We were off for a half-day's bonefishing with guide Gary Register; our hotel, **Cheeca Lodge**—on Islamorada, in the Middle Keys—had arranged the journey.

When we got close to Rabbit Key, Gary said suddenly,"There's a bonefish with his tail stickin' out of the water. He's looking for shrimp." After a ten-minute fight, we hooked him, but Gary put him back—gently—(many bonefish are inedible) and said the fish would remain motionless while it recovered: "When he's tired, he's prey for sharks. I hope he makes it." Wherever we glided, we passed pelicans standing on the Intracoastal Waterway markers, looking like characters out of the bar scene in *Star Wars.* If you do your backcountry fishing in winter, you can catch redfish, snook, and permit, then go out to Key West, Rabbit Key, or Sandy Key and fry your catch.



Paul Barton

Cheeca Lodge, in Florida: Charming.

Cheeca Lodge is a favorite resort of sport fishermen *and* their non-fishing families. It's a group of cottages and a rambling, four-story main building—white, blue-shuttered, and sturdy—which was built as an exclusive fishing club in the sixties. Bushes and clumps of palms separate the 25-acre property from the trailer camps and souvenir shops bordering busy U.S. 1, which bisects the narrow strip of land between Florida Bay and the Atlantic. This May, Cheeca will close for six months so that it can be renovated and enlarged from 86 to 204 rooms. The Cheeca charm

PHOTOGRAPH BY STEVE SMITH

(which the owners promise to retain) lies in the casual ambience of the place. Everything is tastefully done, yet nothing looks contrived. Everybody will feel comfortable here going barefoot and just loafing. The fishing motif is everywhere. Walk into the airy lobby, with its wicker furniture and large flowering plants, and you'll spot trophies—mounted blue marlins, tarpon, and various billfish—on the walls of all the nearby rooms. The dining room and Light Tackle lounge offer panoramic views of the Atlantic and the Cheeca beach, from which a 525-foot fishing pier, lighted at night, leads into the sea. From their tables, diners have spotted bonefish swimming by. Even the hallways leading to the comfortable bedrooms seem nautical: The walls are a dazzling white, the carpeting marine blue, the lights so bright that any minute you expect to hear a loudspeaker blare, "Now hear this!"

Cheeca's 1,100-foot private beach—the longest in the keys—is fine for sunning, but the riprap, a rock barrier, makes swimming from the shore impossible. So guests loaf in lounge chairs or cluster under tiki huts, lazily drinking daiquiris. Or they go swimming from the pier, descending a flight of slippery steps often blocked by a cormorant, his neck twisted like a pretzel as he cleans himself. Given a slight poke, he flies away. Most of the swimming, though, is done in the large freshwater pool. (There's a children's pool too.) The temperature in Islamorada from December through March varies between 70 and 85; the ocean temperature is about 72.

BY THE SEA

THE RITZ-CARLTON, IN FLORIDA: NEW AND ODD—IT'S GORGEOUS, BUT SO DUCAL THAT IT MAKES YOU WANT TO WHISPER.

There's tennis on four hard-surface courts. Golf on a nine-hole course. Scuba diving, which the hotel can arrange, at a coral reef twenty miles to the north. Most important, there's fishing. Children sink lines off the pier and pull in small grunts or jacks and try to catch Sam, the "friendly" barracuda. But the serious folk go out on deep-sea charters arranged by the hotel. In winter, guests angle for marlin, grouper, and swordfish, and the hotel will cook their catch for them.

Cheeca's food is okay. But one pleasure of a trip to the Middle Keys is adventurous eating. Drive or take a Purple Isle cab to Lorelei for the conch chowder and a nice view of the sunset; to Papa Joe's for "seafood with an Italian flavor"; to Ziggy's Conch, a favorite of locals and visitors, where the player piano is built into the hull of an old rowboat and owner Ziggy junior runs around with his portable phone in his back pocket, reciting the menu specials. "Tonight, we have yellowtail amandine, Véronique, grenoblaise, Moroccan, Indian, *or* Lorenzo," he chants like a nasal-voiced auctioneer. Have the grenoblaise and, for an appetizer, the cracked conch, a delicious flattened fried-conch pancake. A three-course dinner for two will run about $40.

The gourmet spot on this key is Marker 88, six miles north of Cheeca. The décor, like that of most restaurants on Islamorada, is Polynesian Bungalow, but slightly spiffier: fresh ferns, Tiffany-style lamps, a nice cleaned-up view of the sea (no old automobiles or trailers in sight). My fresh oysters, black-bean soup, baby back ribs, and plump, meaty frogs' legs ("caught in the local Everglades"), cooked in garlic butter, were terrific; the Key-lime pie was luscious. A three-course dinner for two will cost about $50. And since Marker 88 faces west, go in time to see the sun set over the Gulf—that's always a big event at Islamorada.

Cheeca Lodge, Mile Marker 82, Islamorada, Florida 33036 (305-664-4651). In winter (December 19 through April 15, 1987), rooms are $170 to $205, double occupancy; suites are $370 to $615; add 7 percent tax. No meals are included. There are charges for sports activities. A.E., C.B., D.C., M.C., V. **—B.C.**

LOOK TO THE SEA. THE PACIFIC ballet is about to begin: California gray whales rubbing noses, sailfish arcing through the breakers, brown pelicans flying in formation in pursuit of a seafood brunch, seals basking on the nearby rocks.

Only an occasional ocotillo cactus interrupts the dramatic view from the pool of **Hotel Twin Dolphin,** which reclines serenely on buff-colored sand in Cabo

Illustrated by Cathie Bleck.

San Lucas, at the tip of the 800-mile Baja Peninsula. The landscape here is unforgettable—the desert rises over sharp peaked mountains and stretches to the very edge of creamy bluffs that drop off abruptly to the ocean.

The Twin Dolphin, Cabo's most exclusive resort, was built almost a decade ago by David Halliburton, one of the first to bring Stateside amenities to this small Mexican fishing village. The hotel, a bold design of concrete and glass, features an open-air main lobby, bar, dining room, and pool area that float above the rest of the grounds. Thirteen cabanas containing 56 rooms are cleverly terraced along the gentle slope of land leading to the beach. You never see guest rooms from the public areas above. The rooms—white walls; woven bedspreads; tiled floors; heavy, carved-wood tables, chairs, and chests—are almost the size of a suite. One corner of each bath-dressing area is a rock-walled, walk-in shower. Terraces overlook the sea.

From every angle, the hotel has a posterlike vividness, possibly a reason it seems so popular with long-legged models. Landscaper Charles Ito has swept the grounds bare, treating the land's ocotillo, cardoon, and elephant trees with reverence; the result is a Zen cactus garden in the midst of wild desert. "If I weren't having such a sybaritic time here," one guest murmured from his seat at the swim-up bar, "I'd think I was on a religious retreat."

Only the food is not awe-inspiring. Lunches are most dependable—one day a seafood salad rich with shrimp and lobster, another day excellent seviche and a creditable hamburger. At dinner, you get what's best described as simple home cooking. But there are two virtues to the Twin Dolphin's gastronomic shortcomings: The dining room stays empty of the raucous party crowd that hotel-hops in the evenings, and the prospect of another uninspired dinner will finally propel you away from this lofty paradise and out on the town.

The dusty hamlet of Cabo San Lucas, a $5 taxi ride away, has a lot of gringo hot spots. Climb to the hillside bar of the Hotel Finisterra for a sunset margarita; have a charbroiled steak at the Giggling Marlin; listen, and sometimes dance to, Mexican music at the Hotel Hacienda. You may want to bargain for a pair of knock-off Tiffany silver earrings (about $12) at a *mercado* across from the marina. And if you need to make a phone call, do it from Cabo. There are no phones back at the hotel.

My own favorite spot is the Las Palmas Lobster House. From beneath the restaurant's palm-thatched roof you have a view, across the bay, of the lovely arched rocks at the very tip of the peninsula. While you sip a fresh mango daiquiri from a glass deep enough to hold long-stemmed roses, watch the little fishing boats head out to sea. A large broiled Mexican langosta, accompanied by soup and salad, is under $23; the delicious, fresh sea-bass steak is a steal at $4.

Fishermen can charter the yacht *Twin Dolphin* from the hotel or hire their own yacht on the spot at the Cabo marina. As happy anglers told it one day, they had to fight back whole schools of black, blue, and striped marlins, yellowtail, swordfish, and dorado, which were attempting to leap into the boat. Their proof: yellowtail steaks for everyone, cooked that night by the hotel kitchen.

The Twin Dolphin has a resplendent simplicity. Mariachis serenade at dinner hour, and no one shooed away the puppy that wandered in and lay at my feet. The loudest sounds you'll hear are the screeches of Paco, the parrot . . . and the water . . . and the wind.

Hotel Twin Dolphin (reservation address), 1625 West Olympic Boulevard, Suite 1005, Los Angeles, California 90015 (800-421-8925), is a 75-minute flight from Los Angeles. Rooms are $175 per night, double occupancy; suites are $280; add 6 percent tax and 15 percent service charge. Three meals a day are included. There are no charges for sports activities except charter fishing and snorkel-equipment rentals. M.C., V., and checks honored prior to arrival. —R.R.

BY THE SEA

Hawk's Cay, in Florida: Highly Designed, Yet Appealing—A Mood of Tropical Languor.

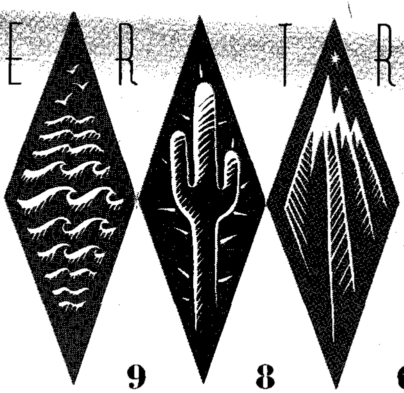
TURQUOISE AND PINK, TURQUOISE and pink—just about everything at **Hawk's Cay,** in Marathon, Florida, is color-coordinated. In the public rooms, turquoise floors and pink walls. On the pool chairs, turquoise and pink cushions. Even the pair of gas tanks hidden in a palm forest and the channel-marker logs near the saltwater lagoon are a faded turquoise.

The place is strenuously designed, all right (William Cox, designer of Casa del Campo, in the Dominican Republic, is responsible). But it's surprisingly appealing. The color accents are subtle and delicious. The public rooms—wicker and rattan chairs, potted palms, slowly turning paddle fans—give the place an atmosphere of tropical languor; you want to wrap a Gauguin print around yourself and sip an icy rum drink. There's a lushness of coconut palm, banana, mangrove, and strangler fig—more of a lushness than is natural in these parts; in a recent landscaping, the hotel transported grown trees, so you rarely glimpse a bare spot. The bright, spacious, well-air-conditioned rooms (the pool rooms have the best views) are furnished with two double beds apiece.

Like most resorts in the keys, Hawk's does not have a long stretch of beautiful beach. But there *is* a sandy strip at the saltwater lagoon, and guests like to relax there on lounge chairs, drink in hand, waiting for the tide to come in and engulf them. Others rent Windsurfers, Sailfish, or paddle boats and venture outside the lagoon into the calm Atlantic. The 60-by-40-foot pool, up a step from the lagoon, is surrounded by a spacious area shaded by clusters of potted palms. This is the center of hotel life: People linger in the pool and the lagoon until well after sunset, diving, swimming, laughing, drinking. The water temperature in winter is about 72, the air temperature about 78.

On a summer's day at about three o'clock, at another lagoon close to the pool, a dolphin shoots out of the water like a powerful geyser and does a half-gainer. She and several other dolphins are part of an animal-training project of the Zoo Vet Training Center on the grounds. "Let's shake hands," says her trainer, and she shoots up again, extending a left flipper and making clicking noises like an old typewriter roll. Then two sea lions waddle up to the trainer and tap his legs with their flippers. Overhead, frigate birds screech excitedly.

Photograph by Dan Forer.



It's quite a show, but it doesn't mean that this is mainly a family resort. There are adult pleasures: scuba diving at a sunken brigantine about 25 feet down in the Atlantic. Deep-sea fishing on the six charter boats the hotel maintains at the marina, a five-minute walk from the resort. Eighteen-hole golf at the Sombrero Country Club, eleven miles away, in Marathon. A tour of the Everglades National Park in a two-passenger bonefish boat. Bicycling the nearby nature trail. Racing a Fastrack motorboat through the water. Tennis on one of the eight lighted courts. Snorkeling. (There are fees for all of these activities, but a three-hour class in tennis, sailing, or snorkeling for adult beginners is included in the room fee.)

You breakfast in the Palm Terrace, a huge, beautiful rotunda with pink and green rafters. You are handed a copy of the New York *Times* as you enter. The long, long tables hold almost twenty dishes, including poached eggs on puff pastry, sausage, creamed chanterelles, corn fritters, bacon, Virginia ham, rare lamb filled with mushroom duxelles, French toast, plantain croquette, orange juice squeezed while you wait, and plenty of desserts, including rice pudding with burnt-sugar topping.

Lunch (if you can handle it) is served at the Cantina, an indoor-outdoor restaurant by the pool, or at the Ship's Galley—down at the marina—where at dinner you get steaks; grilled or Cajun-style blackened fish; and selections from the raw bar: oysters, clams, crab claws, peel-your-own Florida Gulf shrimp.

There's a light-dinner menu, and a lively bar scene, at the Cantina—crowded, when I was there, with blazer-wearing types from the Northeast ("Why," said my Argentinean friend, "do only the American men wear the bright-green jackets?"). At the most formal dining spot, which is the Caribbean Room—lace tablecloths, candlelight, and paintings of tropical birds—the food is very good, although it is costly: You should figure on spending $75 for two on a three-course dinner, not including wine.

After dinner, dance to a "Top 40" band at the Ship's Galley, or socialize with the other guests down by the lagoon. Then turn in. When you enter your room, you'll find the coverlet turned down and, on each pillow, a chocolate truffle or two. A little gift from the hotel. As if you needed it.

Hawk's Cay, Duck Key, Mile Marker 61, Marathon, Florida 33050 (800-327-7775). In winter (December 19 through April 1, 1987), rooms are $170 to $295 per night, double occupancy; suites are $360 to $475; add 7 percent tax. A full buffet breakfast is included. A.E., C.B., D.C., M.C., V. **—B.C.**

SOARING CEILING, ORNATE ANTIQUE tables, Oriental rugs, Louis-Philippe ormolu clock, French tapestry, brocade sofas, Chinese vases filled with birds of paradise . . . the lobby of the **Ritz-Carlton,** in Naples, Florida, is so polished, so formal, so stiff, so *ducal,* you feel you ought to lower your voice.

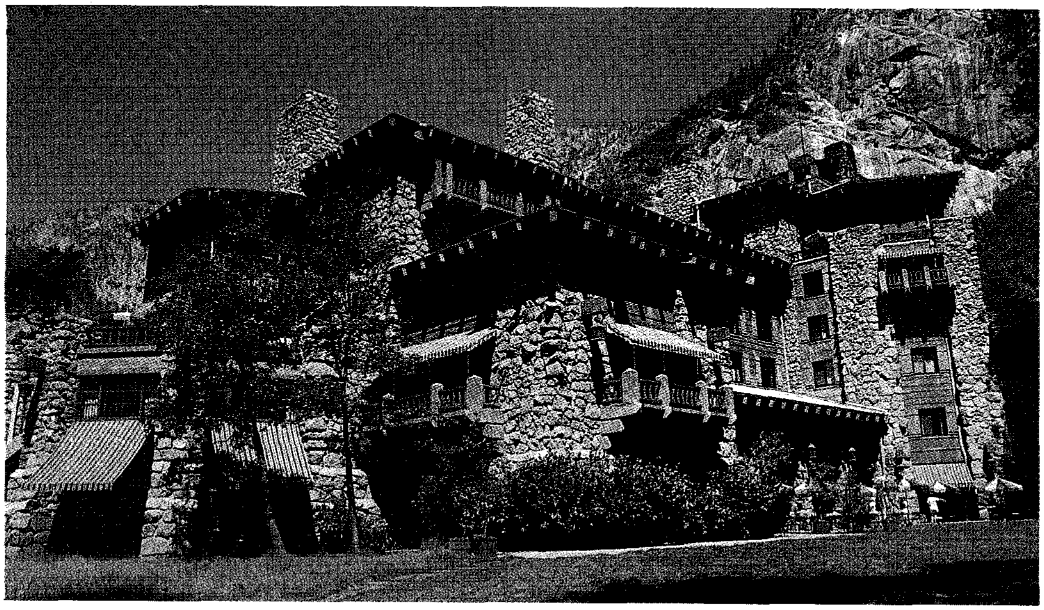
At this palace-on-the-Gulf, every guest is treated like a nobleman. The good-looking young staff—bellmen in gray cutaway suits, doormen in Edwardian top hats—are distantly polite. "We are programmed to believe we are ladies and gentlemen serving ladies and gentlemen," a freckle-faced chambermaid says with pride. Every one of the 463 guest rooms has a view of the Gulf of Mexico; every one has tall French doors leading to a tiny balcony; most of the furniture is upholstered in Brunschwig & Fils flowered fabric.

The young concierge I saw on one of the deluxe floors (twelve and fourteen) sat perspiring in his morning suit, looking a little like Nicholas Nickleby. In the Lobby Lounge, there's tea service—cookies, damp little sandwiches. When you ring for room service at breakfast time, in comes the most luxuriously appointed skirted cart bearing little jam pots, a silver-plated teapot, a coffee urn, fresh flowers. Bathing suits are not to be worn in the lobby.

If all this formality annoys you, turn your back on the lobby and look to the gorgeous Gulf and the twenty acres of clean, smooth beach that border it. The water temperature in December, January, and February—about 65—may make the sea too cool for swimming, but the air temperature—75 degrees—is just fine for sunning.

You can don a wet suit and rent a catamaran. Or swim in the pool. Or exercise. There are six lighted tennis courts. An eighteen-hole, par-72 golf course is located about a fifteen-minute drive away. There's a fitness center providing exercise machines, exercise classes, sauna and steam rooms, massage. Staffers take children on nature walks and biking trips.

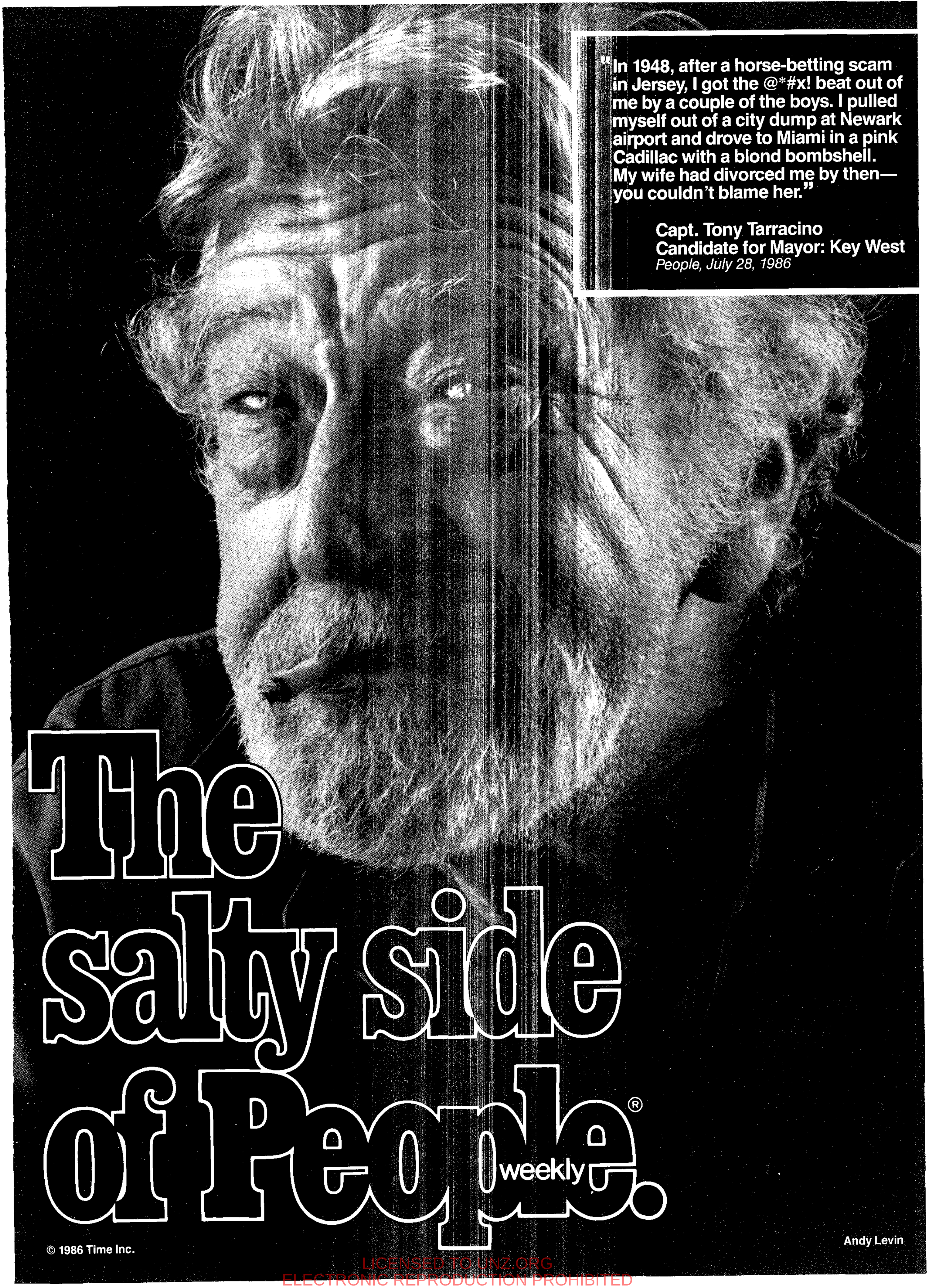
The hotel will make arrangements for deep-sea fishing and waterskiing. Do your skiing in the Intracoastal Waterway; it's breathtaking. In the narrow, winding channels lined with mangrove trees, the



IN THE MOUNTAINS

THE AHWAHNEE, IN YOSEMITE NATIONAL PARK, CALIFORNIA: MANY ACTIVITIES, AND ONE OF THE GRANDEST SETTINGS ON EARTH.

Photograph by Steve Smith/Wheeler Pictures.


The salty side of People weekly.®

"In 1948, after a horse-betting scam in Jersey, I got the @*#x! beat out of me by a couple of the boys. I pulled myself out of a city dump at Newark airport and drove to Miami in a pink Cadillac with a blond bombshell. My wife had divorced me by then—you couldn't blame her."

Capt. Tony Tarracino
Candidate for Mayor: Key West
People, July 28, 1986

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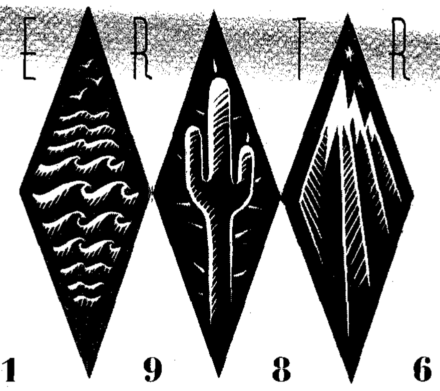
Andy Levin



water shades from lime green to bright kelly. Pelicans and herons hover overhead. Rent a powerboat (with guide) for half a day, ski the waterway, then glide on to Big Marco Pass, near Marco Island; there's good shelling on the sandbars. Tie up at Stan Gober's Idle Hour bar in the Goodland section of Marco Island, run up the stairs to the bar, and order a stiff rum drink and as many bursting, sizzling, fresh fried oysters as you can manage. They'll be the best you've ever had.

There are two formal restaurants at the Ritz—the Dining Room and the Grill, both elegant, polished, and faintly reminiscent of the Plaza's Edwardian Room: clubby and masculine, with dark walls and framed oil paintings of English sporting life. When I visited in July, executive chef Bruno Mella was on vacation. The service in the Grill was polite and formal, but the shrimp cocktail tasted of iodine, the grilled salmon was past its prime, and the Caesar salad was bland, despite the passion of the young maître d', who demonstrated its mixing step by step. Twice, in the Café, our raisin-challah French toast with bourbon butter arrived cold. (Mella's presence, and the addition of fifteen chefs, many from the Culinary Institute of America in Hyde Park, should make winter dining a different experience.)

Eating out in Naples is a nice break from the Ritz's formality. The hotel uses Classy Taxi, which charges about $34 to get you downtown and back. You'll have fun at one of the jaunty waterside tin-roofed shacks at Tin City, all the way downtown. Riverwalk, a saloon and outdoor café there, has the best fish and chips I've had anywhere—fat, crisp fingers of deep-fried grouper that tasted as if it had been caught an hour before. Luncheon for two will run about $18. Most Naples natives go to St. George & the Dragon in downtown Naples (nautical décor—walls hung with dioramas of old sailing ships and old lanterns) for broiled fresh fish, ribs of beef, and steak. The grouper I had there, served with crisp diced onion, cucumber, and tomato on top, was superb. A three-course dinner for two at St. George will cost you about $50.

In December, the Ritz will be a year old. By then, its young staff may have grown more comfortable with the patrician manners they're required to exhibit, and the bright, beautiful hotel will begin to age gracefully in the Florida sun. Old-school bankers will doubtless continue to stay in Palm Beach, but lots of others—people who love luxury but don't need a great hotel with a distinguished history—will choose the Ritz.

The Ritz-Carlton, Naples, 280 Vanderbilt Beach Road, Naples, Florida 33963 (800-241-3333). In winter (December 1 through April 30, 1987), rooms are $200 to $300, double occupancy; suites are $450 to $1,500; add 5 percent tax. No meals are included (the expensive rooms provide snacks). There is a charge for sports activities. A.E., C.B., D.C., M.C., V. **—B.C.**

IN THE MOUNTAINS

FEW PLACES ON EARTH EQUAL THE majesty of the Yosemite Valley. Sheer granite walls—as high as two Empire State Buildings—rise from a narrow valley dotted with cedars, firs, and ponderosa pines. From the top of those bluffs, lacy waterfalls spill 2,400 feet over pastel rock to the meadows below.

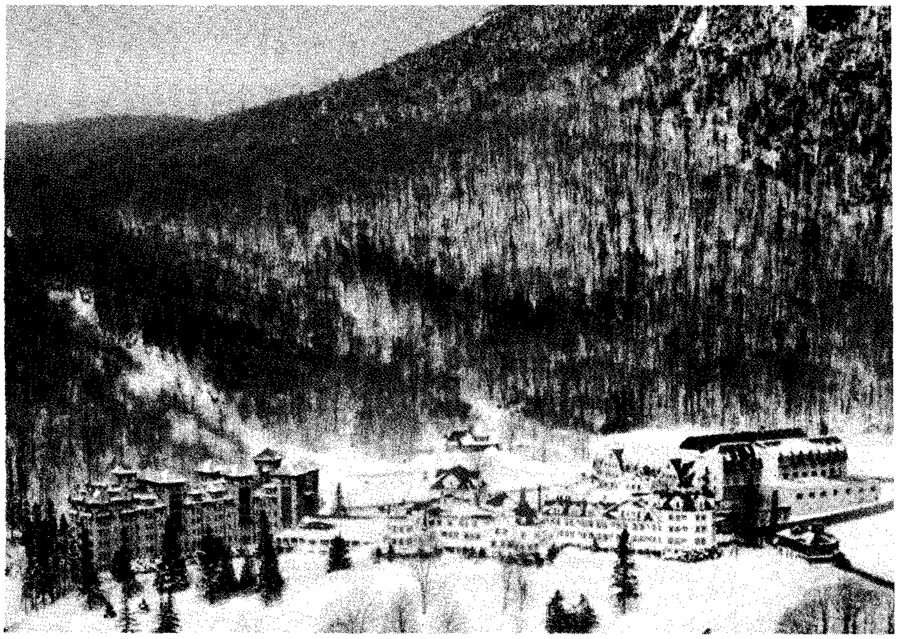
The landscape is glorious in winter, when snow crowns Half Dome—the most magnificent peak—and blankets the valley's meadows. In the midst of all this grandeur is the **Ahwahnee Hotel,** set, strikingly, near the base of the looming Half Dome and exhibiting as much elegance as its location in a national park will allow.

In the 1920s, when Lady Astor pronounced Yosemite's lodgings primitive, the embarrassed swells of San Francisco and Los Angeles got together to build the most monumental hotel they could dream up, and quickly spent over $1 million of their private funds in doing so. The result: "an American castle" whose interior has mission-style furnishings and a definite Indian motif.

Hallway walls are lined with antique kilim rugs. Flower arrangements of exotic ginger blossoms and Hawaiian protea grace even the mezzanine ladies' room. The rooms (97 in the main building, 24 in the cottages) are nicely appointed: double beds with pale-yellow sheets, mission-style tables and chairs, and, in some rooms, baths with elaborate twenties tilework.

The Ahwahnee's star feature is its dining room, which is about half the size of a football field. Massive beams and columns formed by native granite boulders support the 34-foot ceiling. Hand-forged candelabras lend the room a slightly medieval air. Women show up for dinner in everything from L. L. Bean dresses to sequined sheaths; men must wear jackets.

The food is good but not wonderful: appetizers (order the delicious, old-fashioned escargots bourguignonne), soups, salads, and thirteen entrées, including roast duckling, chicken piccata, swordfish tapénade with Kalamata olive butter,



IN THE MOUNTAINS

THE BALSAMS, IN NEW HAMPSHIRE: VENERABLE, HOMEY, A GREAT PLACE FOR CHILDREN.

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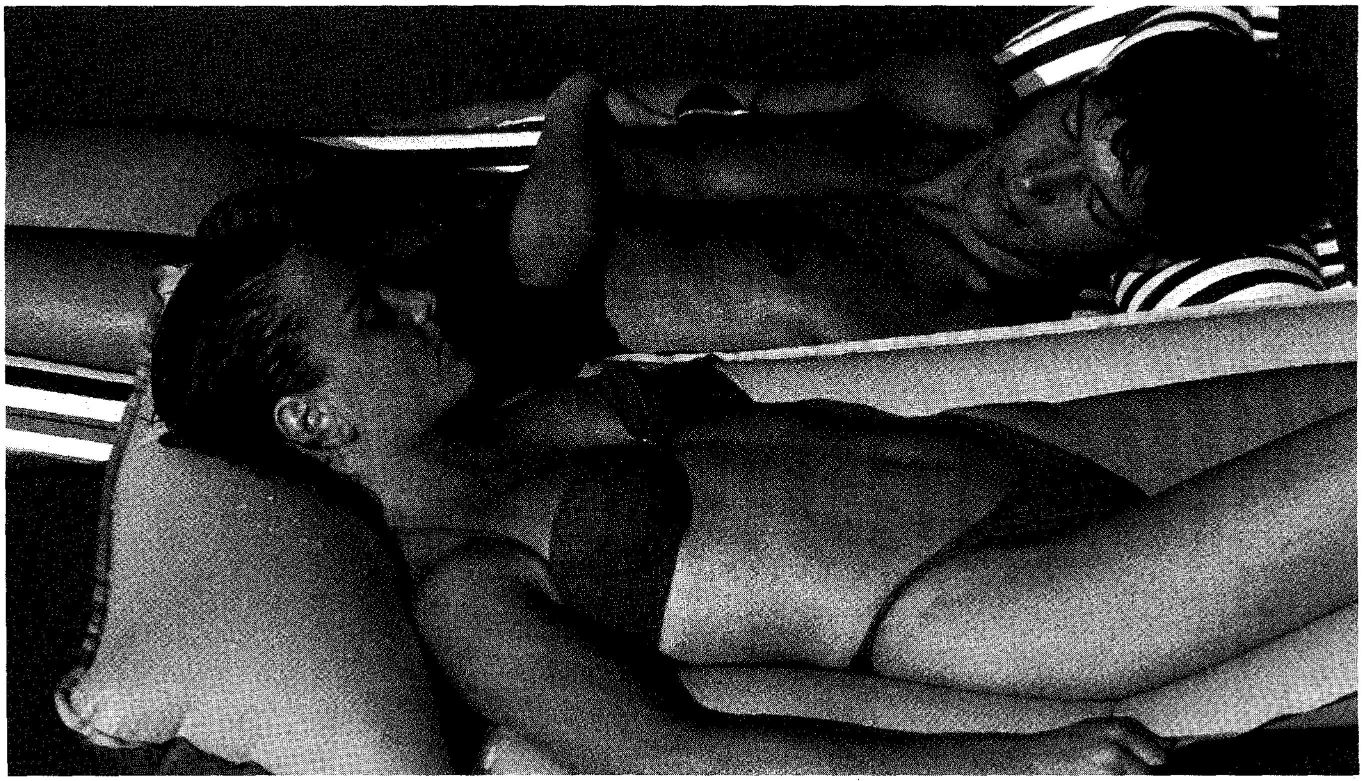

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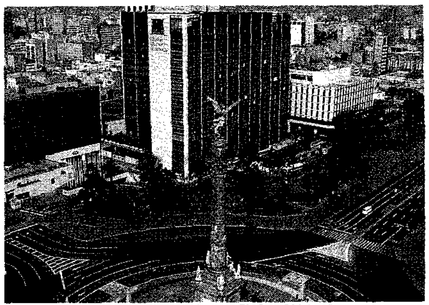
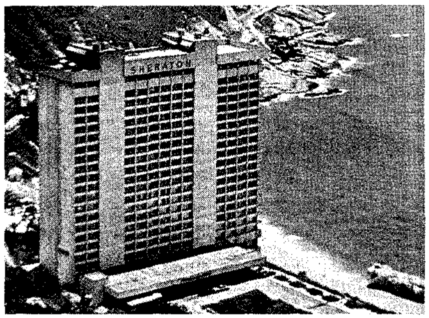


MARIA ISABEL SHERATON HOTEL & TOWERS



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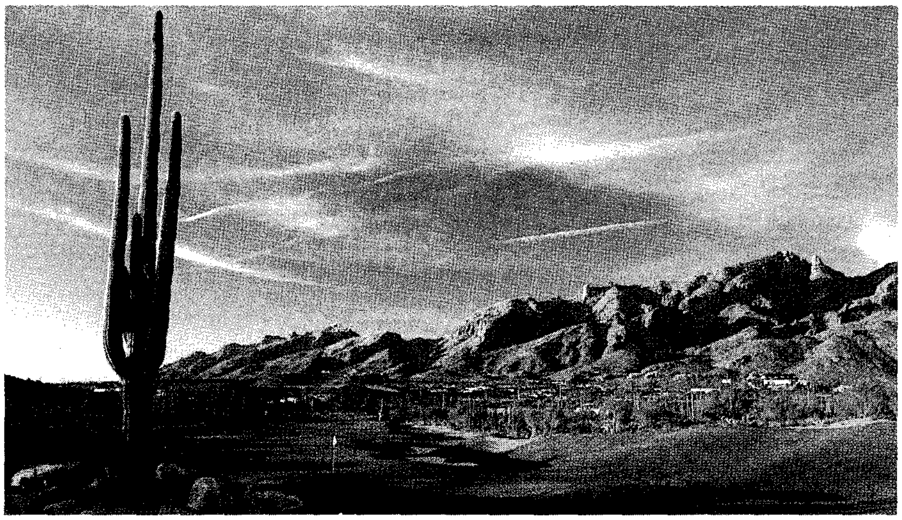
and a dependable roast prime rib (entrées range from $13.95 to $22.45). If you wonder if the food is worth the price, sample the fare anywhere else in Yosemite and you'll come back to Ahwahnee clamoring for more.

In the morning, deer pose in the snow by the large windows, and sunlight bounces off the top of Half Dome. At this hour, all the guests—senior citizens, families with babies in backpacks, tourists from as far away as China—are milling about the lobby in bright wool sweaters and plaid shirts, ready to climb aboard the free shuttle buses that will take them to various winter activities: sightseeing tours, ice-skating, gift shops, lectures, exploring by Sno-Cat, and both Nordic and Alpine skiing.

Just the 45-minute bus ride up to Badger Pass, with its amazing vistas and breathtaking winter scenery, is worth the trip to Ahwahnee. For spectacular views of the High Sierras, take the one-hour, open-air Sno-Cat tour. Expert skiers won't be challenged by the Badger trails, but those trails will give beginning and intermediate skiers good runs. Lift lines are usually short, the rental equipment is excellent, and the slopes are uncrowded. The renowned ski school is especially good with children.

Ninety miles of marked cross-country trails, including 32 miles of set tracks to Glacier Point and back, wind through the backcountry. Cross-country skiers can also hop the nearby downhill lifts to practice Telemark turns on intermediate slopes. A midweek ski package—ask about it when you make room reservations—includes lodging, lessons, and lift tickets.

The Ahwahnee Hotel (reservation address), Yosemite Park and Curry Company, 5410 East Home Avenue, Fresno, California 93727 (209-252-4848). There are several ways to reach Yosemite; among them, flying to the nearest airport, in Fresno, an hour and a half away by car, or to San Francisco, an eight-and-a-half-hour bus ride from the park. In winter (November 30 through February 12, 1987), rooms range from $130 to $144.50 per night, double occupancy; add 7 percent tax. No meals are included. A.E., C.B., D.C., M.C., V. —**R.R.**



IN THE DESERT

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Deer Valley was developed in 1980 at a cost of $100 million. Most of the accommodations are condominiums and grand chalets on the valley floor, but midway

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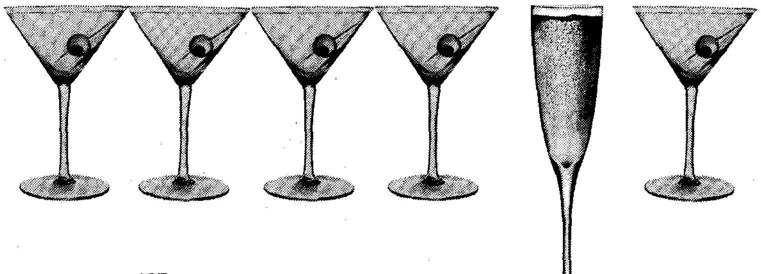

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up the mountain is the classy, intimate hotel named for 1952 Olympic ski medalist Stein Eriksen, who is very much a presence around the place.

From the Salt Lake City airport, take the 45-minute taxi ride to the lodge ($35)—cars aren't needed here; shuttles get you everywhere—hand your skis to a staffer, and head upstairs to change into your one-piece Bogner ski suit, European style preferred. Consider yourself warned: This is no place to slouch around in worn-out jeans and a sweatshirt; those are Beautiful People sitting in their stocking feet at the bar.

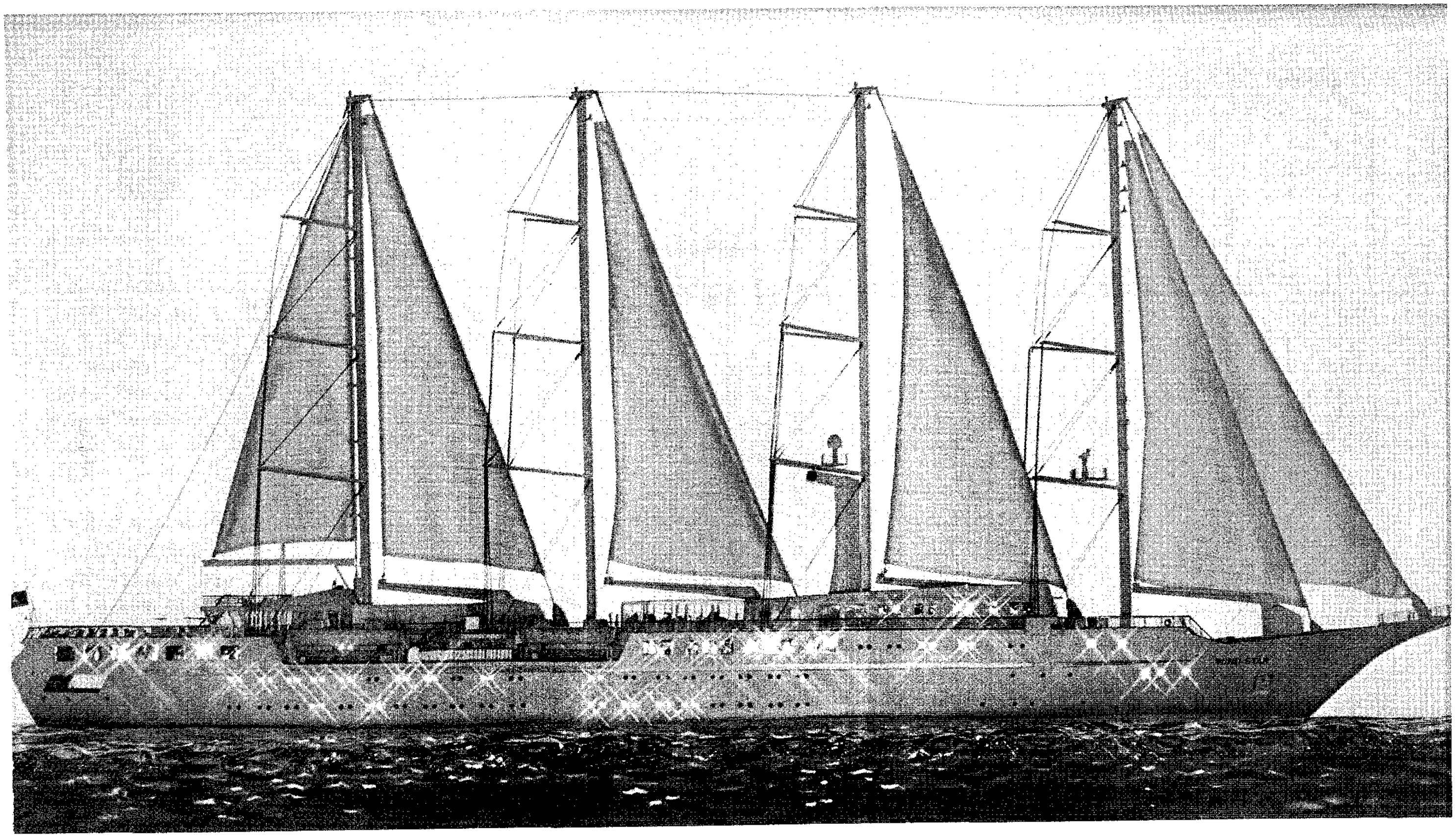
The look of the place is country chalet: dark beams, snowy plaster thick as whipped cream, French doors leading onto balconies, wood armoires, French botanical prints, brass fixtures and double sinks in the bathrooms, and Jacuzzi baths with jets so powerful that they unknot the tightest muscles.

The lifts open at nine in the morning. Don your togs, stroll to the lobby on heated sidewalks, pick up your newly waxed skis (the repair shop works overnight), and push off down the gentle slope. A staffer stands ready to answer questions about the terrain and guide you to the proper chair; you are not seated until an attendant has carefully brushed away any snow.

The number of lift tickets sold is strictly regulated, so you'll swoop virtually alone past fir and aspen groves on 44 smooth-as-glass runs. Bald Mountain Summit is a heady 9,400 feet high. Thirty-five percent of the trails are expert runs. The longest trail carries you 1.4 miles down to Snow Park Lodge, where the Huggery sets out an incredible buffet—entire stations devoted to, respectively, seafood, fruit, salads, meats, and cheeses.

You can lunch in three eateries at the nearby Silver Lake Lodge: McHenry's provides burgers on a beach chair facing the mountain; the Snuggery offers hearty specials such as venison stew and chicken curry; and the Café Mariposa serves Jams-style California cuisine. At night, dine on fillets, fish, and fancy fowl by candlelight in Stein Eriksen's Glitretind Gourmet Room, or take the shuttle bus down to Park City's Utah Coal & Lumber Restaurant for a plate heaped with cheap, tasty enchiladas.

The slopes close at four, so there's plenty of time to work out in Stein's health spa, indulge in a massage, dip in the deckside pool, or simply sip tea to the accompaniment of a pianist next to the crackling fire in the lobby. Should you find nothing to watch on the cable-TV channels, have the concierge install a VCR. If you arranged earlier to be taped



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The rest of the day is yours to explore. A zodiac takes you and some friends ashore.

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Stein Eriksen Lodge (reservation address), P.O. Box 3779, Park City, Utah 84060 (800-453-1302). In winter (November 26 through April 18, 1987), rooms are $195 to $400 per night, double occupancy; suites are $425 to $825; add 9.75 percent tax. A full breakfast is included. A.E., D.C., M.C., V. —R.R.

"WE DON'T HAVE MANY SINGLE folks he-yah," manager Steve Barba says with Yankee firmness. He glances about his realm—the **Balsams Grand Resort Hotel,** in Dixville Notch, New Hampshire—a good old place, slightly dowdy, very New England. It has always been called the Switzerland of America, and the deep valleys, the mountains that tower over the hotel, the thousands of acres of virgin forest that surround it, justify the term. Eight gray stucco towers rise, like some Rhenish castle, from the shores of Lake Gloriette; but attached to those towers are white clapboard buildings—with turrets, widow's walks, gabled windows, long front porches facing an occasional flagpole—that are indubitably Yankee.

If you're single—even if *both* of you are single—you'll be bored here. Nor will a skier who likes daring downhill runs find much excitement in the twelve trails (vertical drop, 1,000 feet) at the hotel's ski area, a mile away. But if you're a medium skier with young children, this homey resort is the place for you.

It's a great spot for youngsters. At the base lodge, there's a free all-day nursery for those "out of diapers." Kids can begin cross-country skiing on the nine-hole golf course at the hotel's back door, and there's an eighteen-hole course nearby. The Balsams provides guests with ice skates. Snowman-building is a featured activity. A factory on the premises keeps Tilly's Balloon Shop stocked with zillions of balloons.

Cross-country skiers will find at least seventeen groomed trails. Mud Pond Loop, one of the easier ones, the trail pamphlet indicates, "is noted for its many moose sightings." Snowshoers can go anywhere on the hotel's 15,000 acres.

I visited the Balsams in late August, when hanging-geranium baskets dangled from the front porches and the fairway was lush and green, so I don't know how toasty warm (or how drafty, perhaps) the place is in winter. Parts of the hotel date back to 1873, but the Balsams isn't filled with antiques. The bedrooms are tidy as a pin; the pastel walls are papered or painted the same pastel shade as the Ethan Allen furniture, and most bathrooms are sixties modern. The drawers sometimes stick, and the closets are a bit small, and don't expect a TV in every guest room. And when you walk down the long halls to your room, those old floorboards do creak underfoot.

The public rooms are big and comfortable, but unimaginative: synthetic scarlet carpeting and upholstered settees in one, and, in the dowager-style lobby, potted palms and a large map of the world, with pins stuck in to signify where Balsams guests hail from. The handsomest is the Wilderness Lounge, where the forest-green walls are hung with antique prints of country winters and there's a group of lounge chairs by the fire. The bars are open most of the day. At night, guests dance in the lounge to a "Top 40" band. As for the library, it provides books from the forties and fifties. "We stock 'em on purpose," says Steve Barba. "Folks like 'em."

Yet eating at the Balsams is *dining*—in style. The room, with its gold-leafed Corinthian columns, has a slightly European air. There is much silverware (on the left hand, three baroque-pattern forks; on the right, three spoons and two knives; at the top of the plate, a dessert fork and spoon). At dinner, by Balsams custom, the guests circle a large table in the center of the room, on which every item on the menu is set out, so they can decide what they want to order. There it all is: a little cup of broccoli-and-cheese soup, a shrimp cocktail, baked scrod with hollandaise, a lamb chop, roast beef and potato, a shining-red Maine lobster, cauliflower polonaise, a baked potato. No sauce appears lumpy or congealed, nor are there fat puddles on the meat. Portions are bountiful, and the food is wholesome and tasty; the vegetables are especially good—briefly cooked and full of flavor.

Skiing and eating aren't all of life. How about some antiquing? Get in your car (or let the hotel arrange transportation) and drive the ten miles to Sam's Place (call first: 603-237-5564), an unheated barn with a jumble of collectibles. You'll have fun digging among them; bring your gloves. There are old clocks, primitive mirrors, jewelry, ratty old furs, thirties dress trimmings, old books and magazines. Don't expect treasures. As co-owner Audrey Noyes puts it, "The real valuables are on the coast, where those sea captains were. He-yah, things are plainah."

The Balsams, Dixville Notch, New Hampshire 03576 (800-255-0600). In winter (December 19 through April 4, 1987), rooms are $116 to $250 per night, double occupancy; add 7 percent tax and 15 percent service. A buffet breakfast and dinner are included. The hotel is closed October 19 through December 18. A.E., M.C., V. —B.C.

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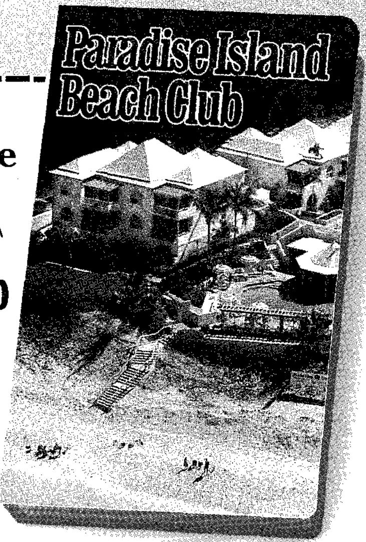

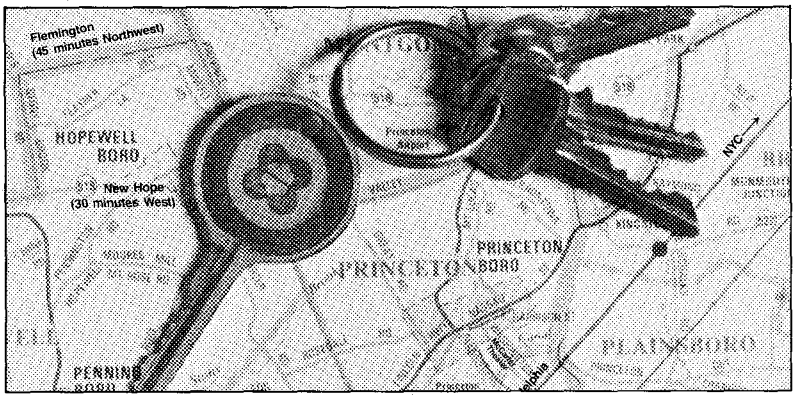

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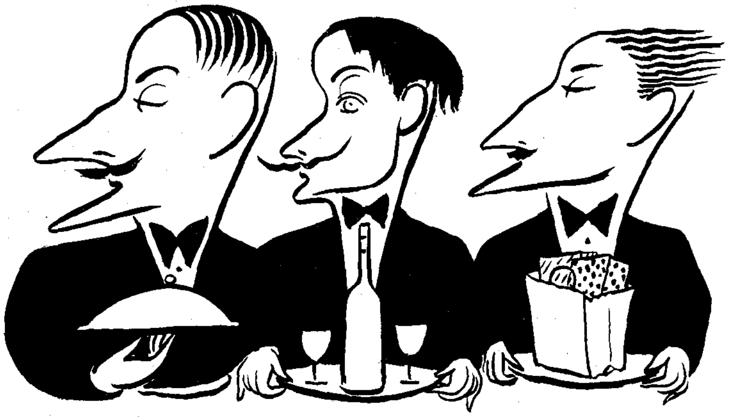

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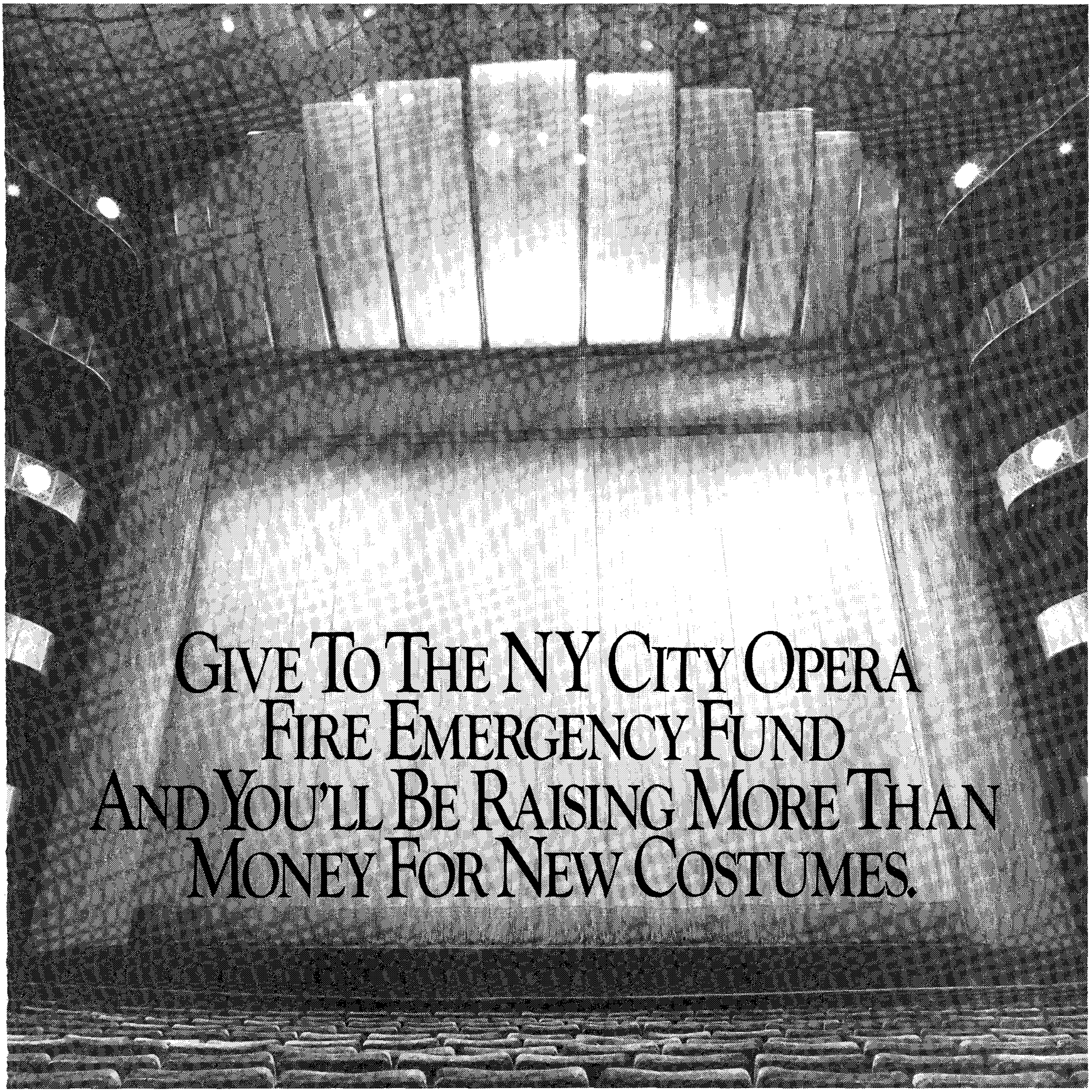
WHEN SNOW DUSTS THE BROWN shoulders of Santa Fe's adobe houses, most tourists head home. But as the distant peaks turn from soft purple to dazzling white, this elegant little Paris of the West tingles with a seductive energy.

Tiny red-chili Christmas lights twinkle from windows, and sheaves of Indian corn decorate the heavy carved-wood doors. Laughing, suntanned locals—artists, writers, bohemians, filmmakers, some *very* famous—rendezvous at the historic downtown plaza. Their cowboy boots clack on the pavement as they stroll over to drink tequila at the Lone Wolf Cafe.

Until recently, the places to stay in this small, personal city have been just the opposite—big and impersonal. But this winter, Santa Fe will have its own version of a cozy European hotel: the **Inn on the Alameda**, with its honey-colored, mammoth wood-beam ceilings and a put-your-feet-up, Southwest-style sitting room. It's a successful cross between a French country inn and an American motel: morning croissants, fresh flowers, and a staff that knows your name, but also the pleasures of central heating, king- or queen-size beds, and parking close to your room.

The 36 rooms in the two adobe-style buildings are pleasant and warm-colored—beige carpets, willow chairs, carved-wood or wicker headboards. A few ground-floor rooms have private patios. In the morning a lavish Continental breakfast—juice, melons, cheese, pastries, bagels, whole-wheat English muffins—is spread out in the inn's cheery, tile-countered kitchen. Guests (random sampling: semi-retired film producer and wife, two thirtyish textile dealers, English architecture photographer, Boston college professor) linger at pine tables in the Library, which is fragrant from the piñonwood fire.

The inn is a five-minute walk from the plaza. Cross Alameda Street and you are at the beginning of Canyon Road, with its many art galleries and shops. Although you can manage in Santa Fe without a car, more than half the fun is touring. Where New York is vertical, New Mexico is horizontal, with lots of sky—a quality that is particularly striking after you've spent five minutes on the Santa Fe Trail, headed toward three of the city's five splendid museums. Both the Laboratory of Anthropology and the Wheelwright Museum of the American Indian offer extensive collections of Native American works: textiles, jewelry, basketry, pottery, weaving, sand painting. Do not miss the



On Labor Day 1985, fire swept through a New Jersey warehouse and destroyed nearly every costume of the New York City Opera.

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WINTER TRAVEL

Museum of International Folk Art, the largest of its kind in the world. The Alexander Girard Wing is a loftlike wonderland of miniature dioramas from more than 100 countries—market scenes, weddings, festivals, parades, circuses, even devils and angels in a fiery hell. Enchanting.

Feeling museum burnout? Eat and shop. Head downtown to Josie's Casa de Comidia for enchiladas made with blue-corn tortillas. Save room for the homemade cherry cobbler. Visit art galleries—Elaine Horwitch for pink coyotes and other icons of contemporary western art, Gerald Peters for canvases by Georgia O'Keeffe, Andrew Smith for vintage Curtis and Adams photos.

Rest for a while on the hand-hewn benches in front of the grand adobe fireplace inside the Museum of Fine Arts. Then saunter under the arches of the Palace of the Governors, where, even in winter, Indians spread their blankets with turquoise and silver jewelry. Check out the tiny Davis Mather shop for folk art. At the Rainbow Man, you will find collectible Pendleton blankets for half what you'd pay in New York. The town is jammed with incredible shops that have serious stocks of contemporary Indian folk art, colonial art, natural-fiber clothing, sheepskin vests, art jewelry, exotic herbs and fiery chilies, and more.

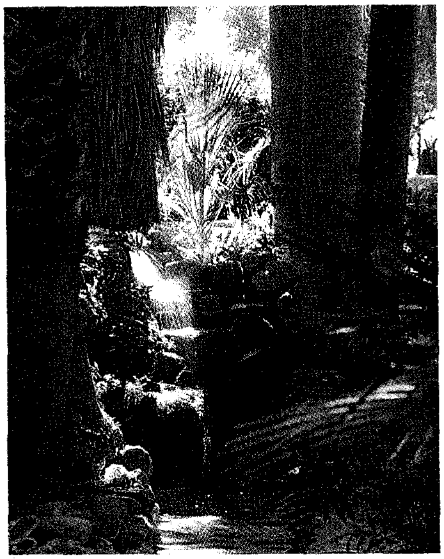
Feeling athletic? The Santa Fe Ski Area is sixteen miles from town; on the way home, stop at Ten Thousand Waves, a Japanese-style bathhouse, for a post-ski soak in outdoor tubs.

Back at the inn, snuggle into a sofa in front of the fire, Verdi on the stereo, a glass of California red in hand. Consider dinner. Perhaps the Pink Adobe for steaks, Garfield Grill for nouvelle cuisine, or El Farol for tapas and sangria. Or the Old Mexico Grill, in the College Plaza South shopping center, a fifteen-minute drive away on Cerrillos Road. Despite its ignoble location, the brightly tiled grill is sophisticated, serving up superb tacos al Pastor made with chili-marinated pork loin. Also delicious: chicken breast in ancho-chile and sesame-seed sauce. Both are under $8. Then drive back slowly and slip into your swimsuit. It is time to float languidly in the snow-decked whirlpool and gaze at the shimmering winter stars.

Inn on the Alameda, 303 East Alameda, Santa Fe, New Mexico 87501 (800-552-0070, ext. 289). In winter (November 1 through May 31, 1987), rooms are $70 to $90 per night, double occupancy; suites are $125 to $150; add 7.875 percent tax. A Continental breakfast is included. A.E., M.C., V. **—R.R.**

AS SOON AS SUN VALLEY WAS founded—by Averell Harriman, in 1936—the Idaho ski resort drew big names: Gary Cooper and Ingrid Bergman whizzing down the slopes. John Wayne on a rope tow. Ernest Hemingway typing the last pages of *For Whom the Bell Tolls* on the balcony of Suite 206 at the **Sun Valley Lodge;** Groucho getting hitched in Suite 305. Even today, Somebodies are regularly snapped here by fashion photographers from *W.* Yet in spite of its attraction for celebrities, Sun Valley is low-key. Cozy. Great for kids.

In tribute to its turning 50 this year, the lodge has been refurbished. Don't expect anything ritzy; the furnishings look like high-end catalogue stuff. The lobby has plush carpets, crystal chandeliers, a big fireplace surrounded by sofas. The alpine-sleek Gretchen's Coffee Shop, just to the right of the fireplace, serves comforting, wholesome fare all day. On the second floor is the elegant Lodge Dining Room—bring your evening dress or coat and tie. Catch the showing—at five every evening in the Opera (movie) House—of *Sun Valley Serenade,* starring Sonja Henie and John Payne. It's a hoot.



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When the sun shines here, even on a winter day, you can feel as if the temperature has gone up to 90. Sunlight reflecting from the valley floor makes the slopes as bright as an indoor tanning bed. Skiers peel out of their long johns and sunbathe in bikinis at the lodge's outdoor heated pool. Of course, since Sun Valley is in the Rocky Mountains, the winter temperatures can also drop below zero. Bring a cold-weather wardrobe and expect to shed layers.

Between the august Sun Valley Lodge and the more countryish Sun Valley Inn

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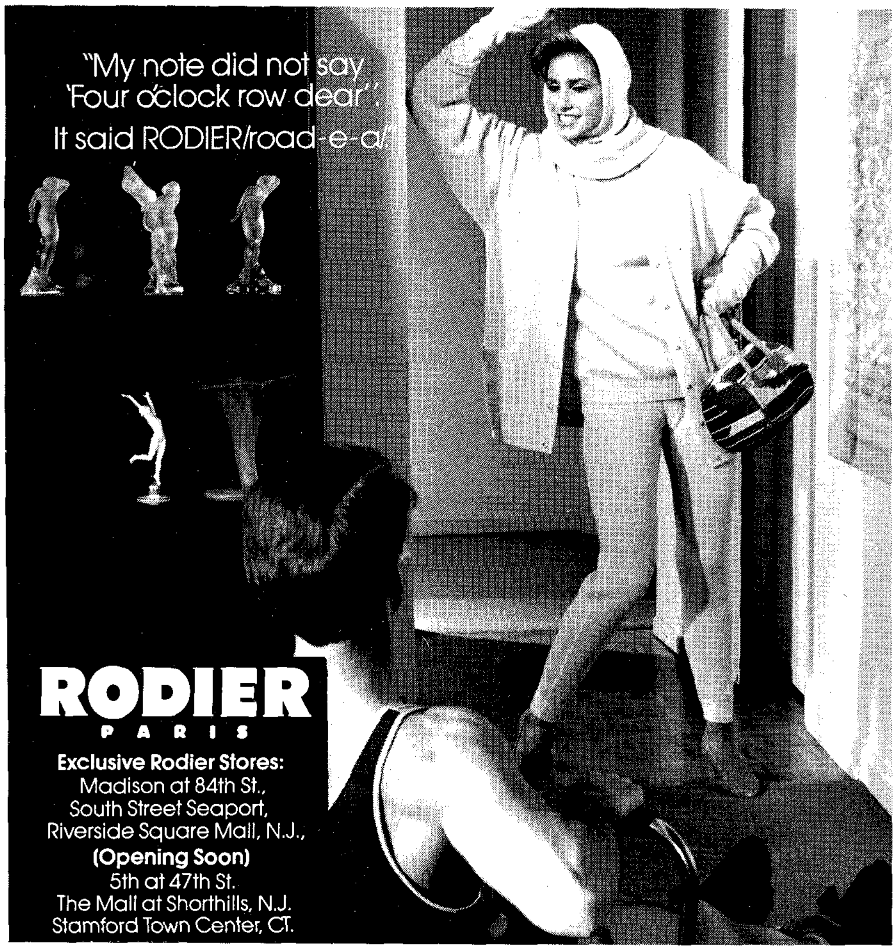
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is Sun Valley Village, with its shops and restaurants. Beyond is Dollar Mountain, the beginning-skiers' run; beyond Ketchum, a mile from the lodge, is Bald Mountain, for intermediates and experts.

Children are particularly welcome in Sun Valley. The village is so small and self-contained that they can roam freely. Shuttle buses take them to the slopes, where the ski school runs excellent children's classes. The Sun Valley Playschool, a multicolored building with toys, art materials, and cots, operates from 8:30 A.M. to 5 P.M. ($4 per hour, $28 per day). Reserve a place for your child when you book your room. In the evenings, you can get a baby-sitter or take the kids on a horse-drawn-sleigh ride to Trail Creek Cabin (it serves both lunch and dinner).

Nightlife revolves around eating. Try the Ore House in Sun Valley Village (a lavish salad bar, great filet mignon prepared with pepper), or go through Ketchum to Chez Michel, in Trail Creek Village, for delicious French cooking.

Last but not least, understand that Sun Valley is noted for romance. That may be because all those handsome young ski instructors are faced with a shortage of women, or because all those glittering white lights strung through the trees are reflected in the snow. Married couples walk hand in hand; women who've arrived alone don't remain that way for long. As one confirmed bachelor warned, shortly after the resort opened, "When the moon is shining and those long blue fingers of shadows are on the snow, a man just doesn't dare set a foot outside the door."

Sun Valley Lodge, Sun Valley Company, Sun Valley, Idaho 83353 (800-635-8261). In winter (November 27 through May 3, 1987), rooms are $98 to $136 per night, double occupancy; suites are $190 to $210; add 10.75 percent tax. No meals are included. A.E., D.C., Discover, M.C., V. —**R.R.**

IN THE DESERT

HER FACE MASKED IN BRIGHT-GREEN mineral clay, the barefoot hostess waved us toward a table. "Sit anywhere," she said cheerfully. "The vibrations in this room are great."

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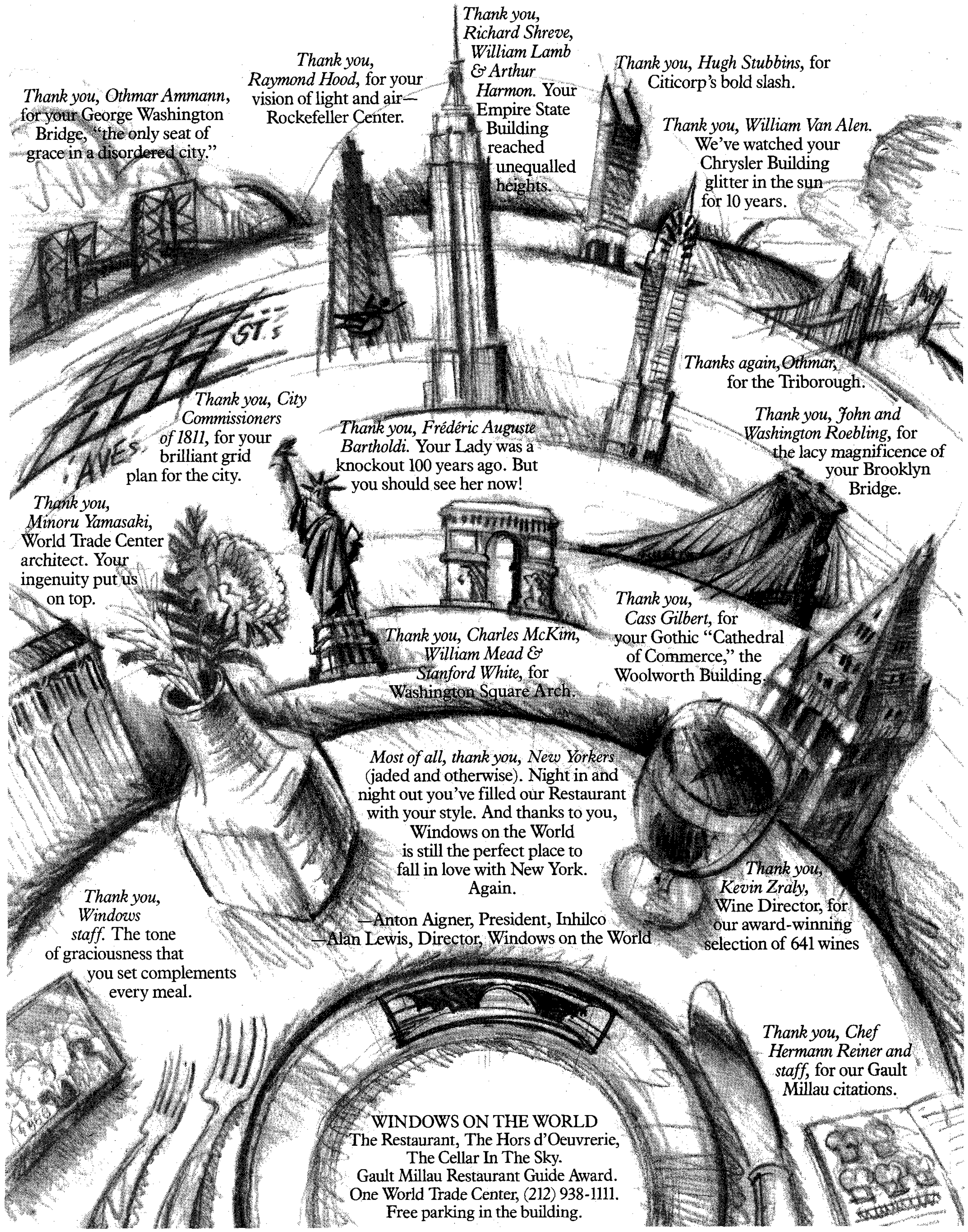
Thank you, Warren Platner. Your design for our Restaurant gave it style and elegance and a view that makes you feel like personally thanking every architect who ever dreamed of a building that would touch the sky.



Thank you, Othmar Ammann, for your George Washington Bridge, "the only seat of grace in a disordered city."

Thank you, Raymond Hood, for your vision of light and air—Rockefeller Center.

Thank you, Richard Shreve, William Lamb & Arthur Harmon. Your Empire State Building reached unequalled heights.

Thank you, Hugh Stubbins, for Citicorp's bold slash.

Thank you, William Van Alen. We've watched your Chrysler Building glitter in the sun for 10 years.

Thanks again, Othmar, for the Triborough.

Thank you, City Commissioners of 1811, for your brilliant grid plan for the city.

Thank you, Frédéric Auguste Bartholdi. Your Lady was a knockout 100 years ago. But you should see her now!

Thank you, John and Washington Roebling, for the lacy magnificence of your Brooklyn Bridge.

Thank you, Minoru Yamasaki, World Trade Center architect. Your ingenuity put us on top.

Thank you, Cass Gilbert, for your Gothic "Cathedral of Commerce," the Woolworth Building.

Thank you, Charles McKim, William Mead & Stanford White, for Washington Square Arch.

Most of all, thank you, New Yorkers (jaded and otherwise). Night in and night out you've filled our Restaurant with your style. And thanks to you, Windows on the World is still the perfect place to fall in love with New York. Again.

—Anton Aigner, President, Inhilco
—Alan Lewis, Director, Windows on the World

Thank you, Windows staff. The tone of graciousness that you set complements every meal.

Thank you, Kevin Zraly, Wine Director, for our award-winning selection of 641 wines

Thank you, Chef Hermann Reiner and staff, for our Gault Millau citations.

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fancy robes, or nice little amenities. If you'd turned right from the highway instead of left, you could be enjoying the manicured wonders of Palm Springs, some twelve miles away.

So what are you doing at a place where coyotes yowl at the moon and roadrunners zip past your feet? Lazing about with actors, directors, and other creative types. Two Bunch, a hip, romantic getaway a two-hour freeway ride from Los Angeles (remember to leave before rush hour), is perhaps the chic-est place to spend the weekend since Tracy and Hepburn made Spartan desert retreats fashionable in Hollywood's heyday.

"You can do anything you want here, except swim naked in the pools or disturb your neighbors," a staffer reported as she looked up from her *New Age Journal.* This is a great place—a resort without hoopla, a health spa without exercise classes, a "wellness center" where you can smoke cigarettes and eat red meat. All you do is wade around in hot mineral pools, play a little tennis, work on your winter suntan, swim a few laps, get a free clay facial each morning, and indulge daily in nine different types of massage. The rooms are motel-modern, though an antique here and there adds character. Suites usually include a full kitchen. When you check in, Two Bunch sends you a basket of fresh fruit. Keep it cold in your tiny refrigerator.

Legend has it that Al Capone created the 105-acre compound—hewn-rock bungalows, rooftop lookout (now a sunning area), tiled massage spa, and private casino (now the dining room)—as a hideout from the Feds. Hogwash, of course; an enterprising lawyer built the place for clandestine gambling in the early thirties and ran a telephone line straight to Vegas. But the Capone yarn spins on. Villa 14 now features overstuffed velvet chairs, stained-glass windows, an antique bar, and a bullet hole in the bedroom mirror.

Why annoy your fellow guests with the truth? Better to keep your own counsel, toss off your clothes, and climb into a sun bin—a few are scattered around the grounds in isolated spots—for some sunbathing *au naturel.* Don't overdo. A sunburn would more than limit your appreciation of Two Bunch's fine massages.

Take your pick: Swedish, Shiatsu, Trager, Jin Shin Dō, deep tissue, Reflexology, salt-glow-and-herbal-steam, aromatherapy, or the Roman Celtic brush treatment recently imported from the spas of Baden-Baden. Ask for an informal combo: Masseuse Maureen massaged my neck Swedish-style, hit a few Shiatsu points on my back, gave my feet Reflexology, and rocked me back to the

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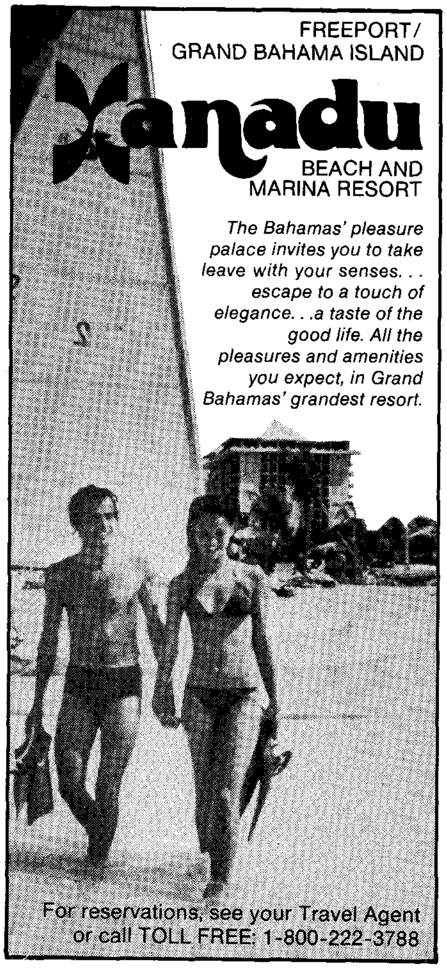

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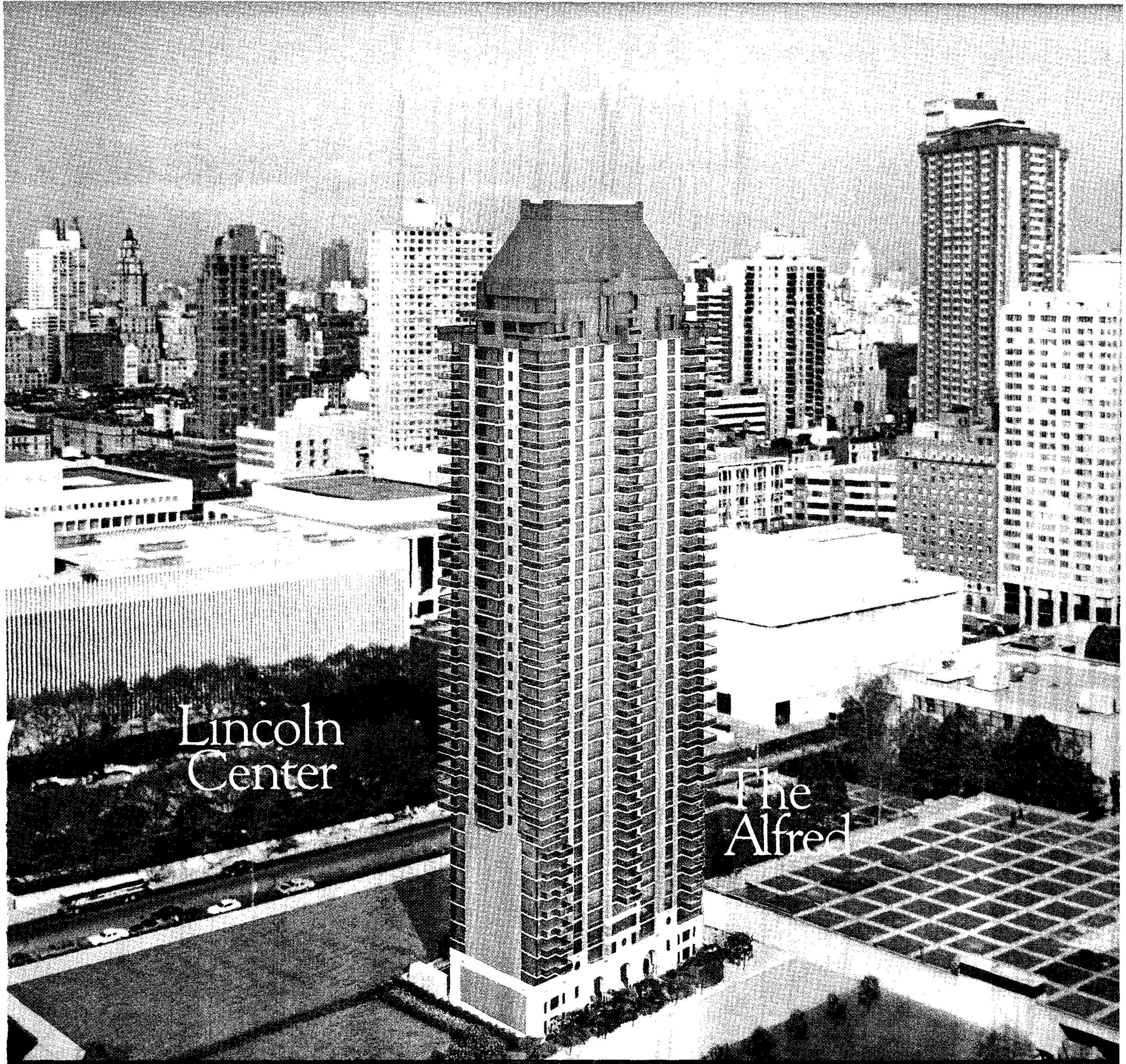

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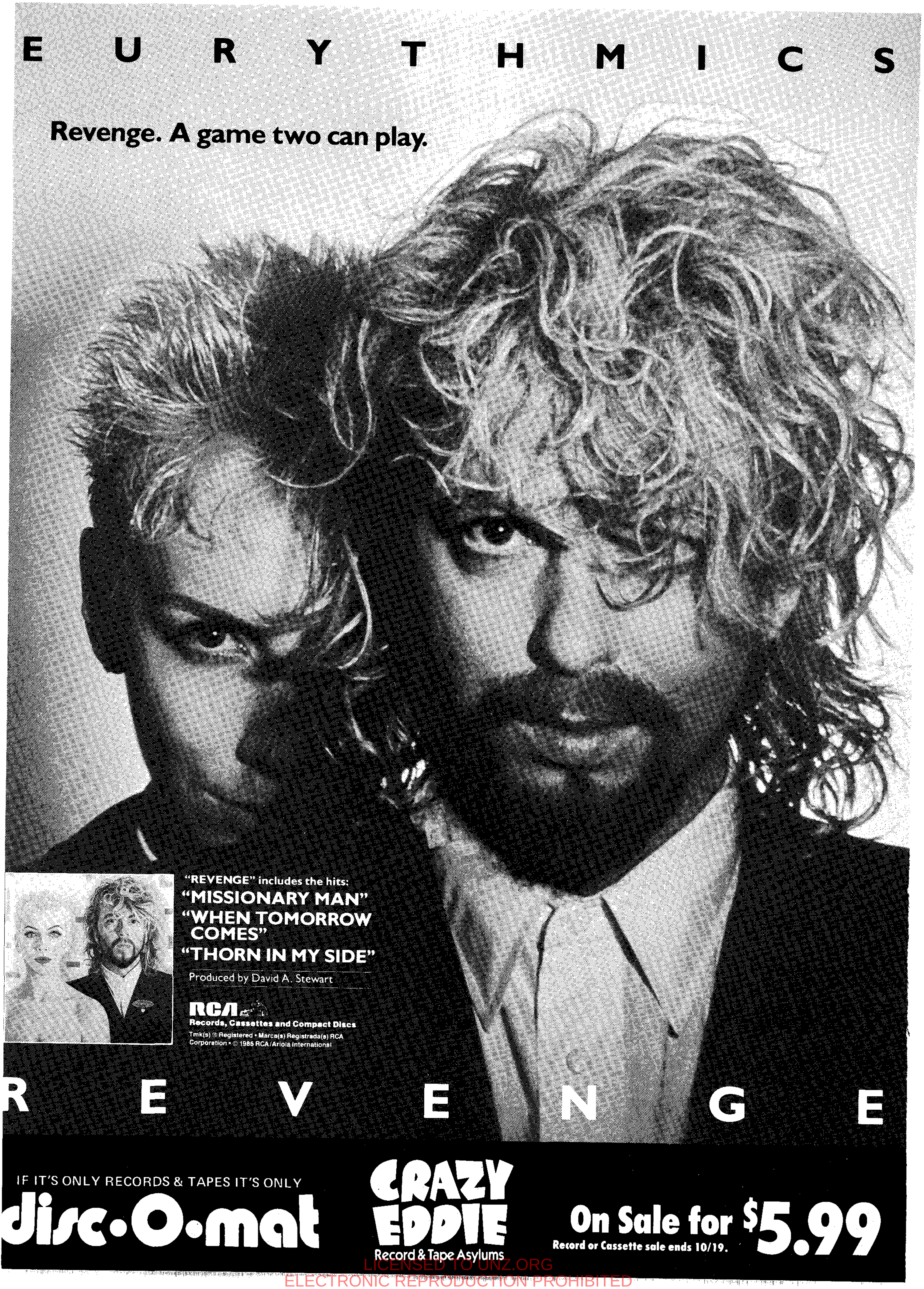

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real world with a little Trager shaking. After an hour, I ran out to the reception desk and signed up for four more sessions. Two Bunch keeps twenty young, licensed masseurs and masseuses busy; make spa reservations when you book your room if you'll be there on a weekend.

The dining room, too, books quickly, and for good reason: the health-conscious—but not *that* health-conscious—cuisine (entrées, $12 to $25). My scampi provençale were redolent of lemon and garlic, and my crisp and tasty julienned yellow and red peppers sang of spicy sesame oil. The chocolate-fudge gâteau was incredibly rich, and the house white, a California Chardonnay, came in a hefty ten-ounce glass. So much for a diet.

After dinner there is absolutely nothing to do at Two Bunch—no dancing, no theatrical performances under the desert stars. Just moonlight strolls around the lacy tamarisk trees, and definitely another soak in the warm mineral waters. It's dark, it's late, it's incredibly quiet, there are no neighbors to disturb you . . . and then a guard wanders by and points meaningfully to the message—so easy to forget—that shimmers in the lights under the date palms: NO NUDE SWIMMING.

Two Bunch Palms, 67-425 Two Bunch Palms Trail, Desert Hot Springs, California 92240 (619-329-8791). In winter, rooms are $115 to $180 per night, double occupancy; suites are $150 to $335; add 8 percent tax. No meals are included. There are no charges for activities except massages. A.E., M.C., V. —R.R.

SET IN THE SHADOWS OF THE SANTA Catalina peaks, **La Paloma** rises from the Arizona desert like a medieval Spanish village. A towering fountain splashes at the grand entrance. Graceful, two-story arched windows overlook the pool and tennis courts. All the buildings in this brand-new resort and health center are painted a rosy terra-cotta, the same color the land turns in the setting sun.

Everybody leaves La Paloma feeling like a million dollars. Some of the amenities of this small city entirely devoted to action and loafing: Ten lighted tennis courts. Jogging and cycling trails. A pool for serious lap swimming. Another pool, heated and as big as a small lake, with swim-up bar and cascading water slide. A health club providing aerobics and toning classes, racquetball, Nautilus equipment, sauna, massage. And a bright playroom for the daytime (and weekend-evening) care of children six months to twelve years old.

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(there are only eleven inches of rainfall annually, most of it in summer); the air temperature is about 72. Grab your golf clubs and step up—sometimes straight up—to the quirky, soft-as-velvet Jack Nicklaus–designed championship course that circles the grounds. "It's pretty difficult for a guy like me, who plays maybe once or twice a month," reported a Chicago media consultant as he headed back from the twenty-seventh hole, "but it's so much fun that I've added an extra day to my stay."

At La Paloma, even a standard room is a mini-suite, with a foyer, walk-in closet, wet bar with well-stocked refrigerator, desk, straight-back chairs, coffee table, sofa, and king-size bed (or two doubles). Bathrooms are large and luxurious. Each of the fancy Presidential Suites boasts a baby grand piano, stone fireplace, Jacuzzi, exercise equipment, conference facilities, and bathtub big enough to hold the Arizona State football team.

There's little reason to leave the grounds for dining; there are five restaurants on the premises. The most engaging is La Villa, its look casual but sophisticated and its adjoining hot-spot disco mercifully unheard by diners. An inventive chef creates dishes such as scallops with jalapeño potato pancakes; mushroom-and-chili fettuccine with linguica sausage; shrimp in cilantro and tequila.

You could spend a week without venturing far from your La Paloma home, but don't. Take the 50-minute drive to the Arizona–Sonora Desert Museum, past groves of mesquite, squawbush, and blue paloverde and through a forest of magnificent saguaro cactus. The sprawling museum complex features jaguars, bears, bighorn sheep, scorpions, tarantulas, geology exhibits, and a cool, romantic cave. Go at opening hour (8:30 A.M. in winter), when the animals are especially active. On the way home, if you're adventurous, drop in on the perpetual fiesta across the Mexican border in Nogales.

Not all of the kinks inherent in running a 410-room resort have been ironed out yet. You may—as I did—get a befuddled breakfast tray or a refrigerator that's not restocked, but the handsome young college graduates who work here will sort things out cheerfully. "The surroundings are beautiful, the people are nice—it's a *great* place to be," a bellman told us with confidence. Agreed.

The Westin La Paloma, 3800 East Sunrise Drive, Tucson, Arizona 85718 (602-742-6000). In winter (January 1 through May 31, 1987), rooms are $175 to $195 per night, double occupancy; suites are $350 to $900; add 4 percent tax. No meals are included. A.E., D.C., M.C., V. **—R.R.**

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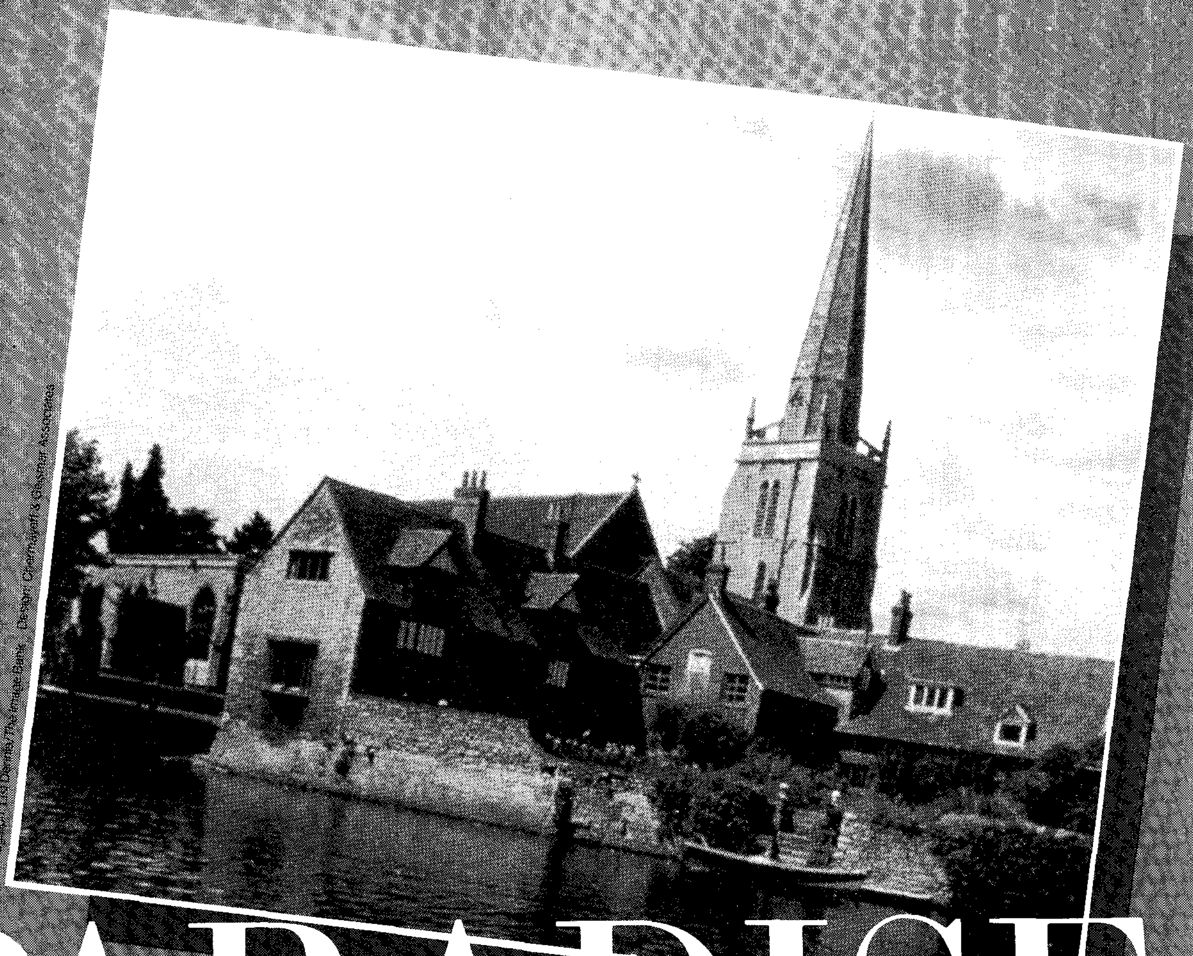

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begins sometime after nine. Nightclubs and cafes start filling up about midnight. The last sounds of music fade from the streets only as the sun rises over this magnificent city.

During the day, the Brazilians head toward Ipanema, Copacabana, and Leblon. At these renowned beaches, new friendships are made. Old friends chat or enjoy playing volleyball. Others lie back, in the brilliant sun. The single rule is that, at the end of the day, one must have enjoyed it.

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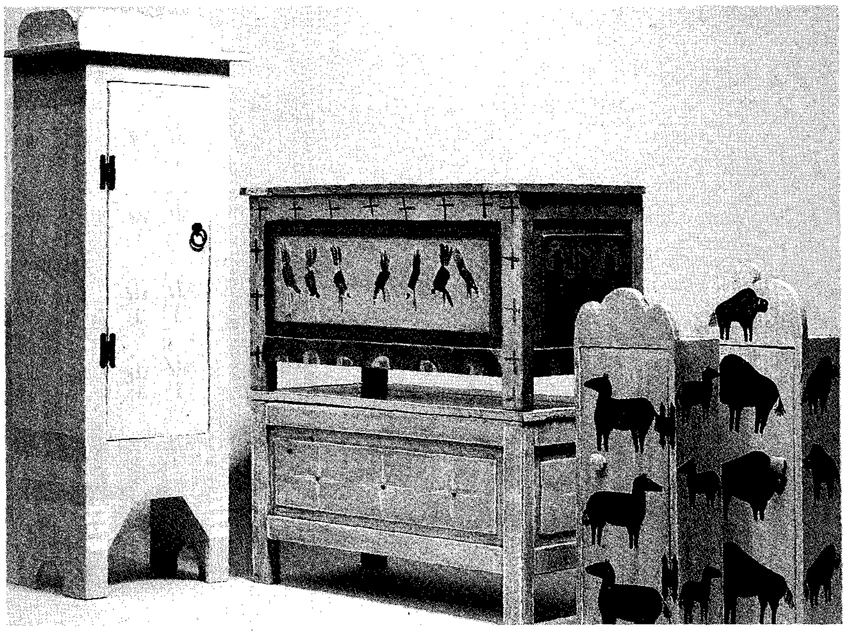
By Corky Pollan

Fit to Be Dried

Cherchez may be New York's sweetest-smelling store. Which isn't surprising when you consider that owner Barbara Ohrbach is most likely the city's leading authority on potpourris, fragrances, and dried flowers. Now Orhbach has written *The Scented Room* and filled it with her accumulated knowledge. You'll find smart tips for creating potpourris, pomanders, sachets, and floral waters. Just plain practical tips on where to find rare rosebushes, old botanical prints, essential oils, plants, and seedlings. And stylish tips for decorating with dried flowers—from wreaths to door bouquets to tussie-mussies. You'll be dazzled by Joe Standart's photographs and intrigued by the fragrant possibilities.
THE SCENTED ROOM/*Clarkson N. Potter/$17.95.*

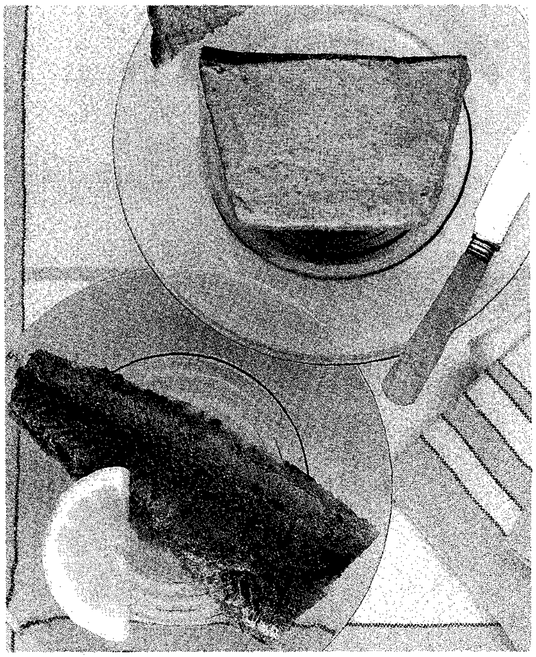
The Scented Room



We've Got a Wood Thing Going

The unique look of these blanket chests and cabinets is matched by the unusual history of the craftsmen who build and paint them. Members of the Taos Community Corrections Program, they're nonviolent offenders employed in a woodworking shop. Under the guidance of creative director Jim Wagner—a noted artist and furniture-maker—they produce these irresistible pieces (frames and library tables too). So indulge. Your sterile rooms in need of adornment—and a young offender in need of job skills—will be grateful. (From $60 for a small frame to $395 for a blanket chest to $975 for a table.)
BLOOMINGDALE'S/*Past & Present Shop/Fifth floor*

Best Bites



For the lean and hungry on Sunday morning, smoked fish is New York's folk food. Make room on your plate for two newcomers to the Sunday school of fish: smoked Cajun catfish, fired with Paul Prudhomme's own seasonings, and thick, foamy, tangy mousse of smoked Pacific tuna. Scramble some catfish ($2.99 for a three-ounce fillet at Balducci's fish counter) in your eggs, or heap it high on a bagel. The catfish craze continues! Then forget any tuna you've ever met. The smoked-tuna paté at Grace's Marketplace has shallots, wine, lemon, thyme, and other good things in it. Buy it loose ($3.99 the quarter pound) and smooth it on a bagel. Or spring for the elegant one-pound loaf covered with a wonderful port-wine jelly ($15). Serve *this* on thin toast with a pitcher of cold, dry martinis. But not at breakfast. **—Barbara Costikyan**

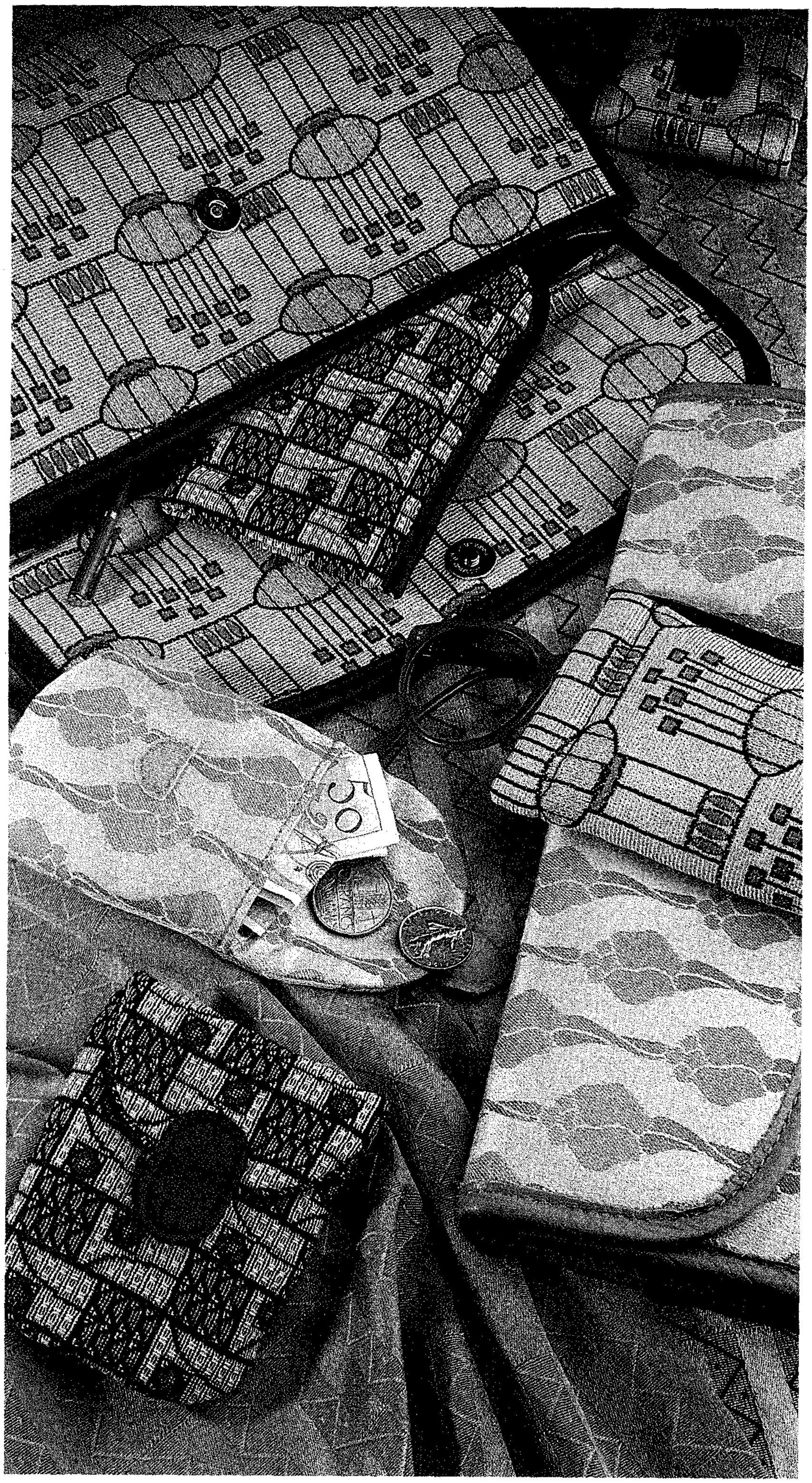
CATFISH/*Balducci's/424 Avenue of the Americas, at 9th Street/673-2600*
TUNA PATÉ/*Grace's Marketplace/1237 Third Avenue, at 71st Street/737-0600*

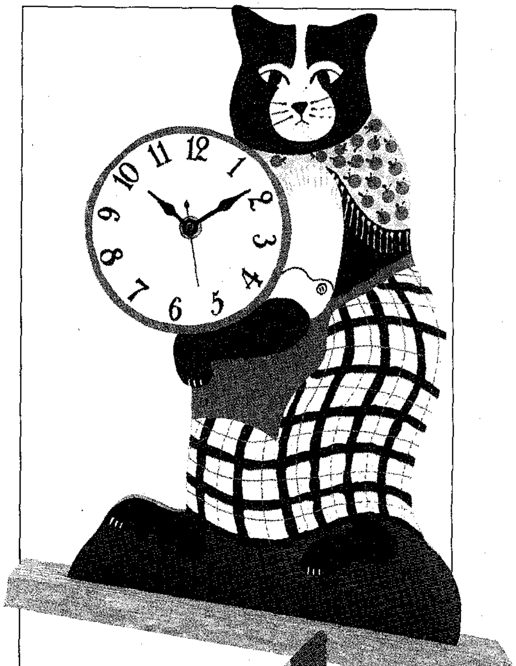
Photographs: top, Dan Cornish/ESTO; bottom left, Mark Jenkinson; bottom right, Rita Maas.

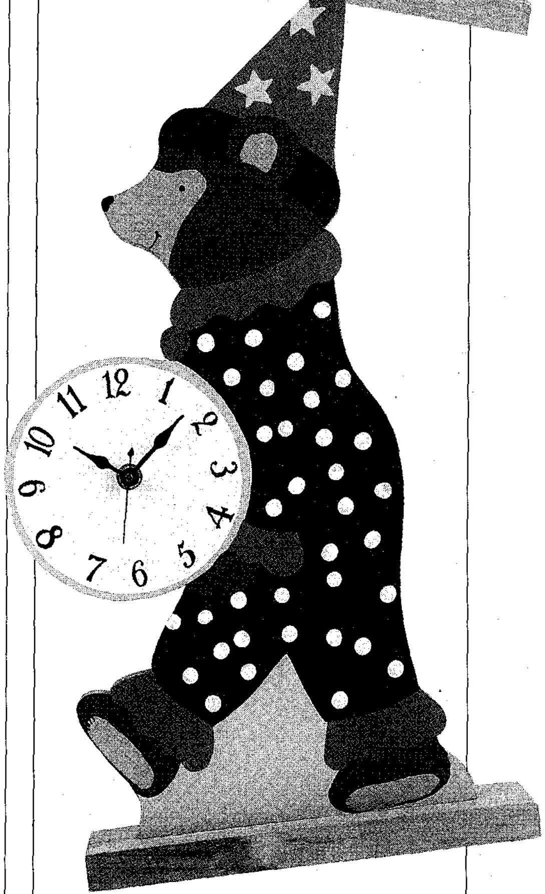
Viennese Possessions

The Museum of Modern Art's "Vienna 1900: Art, Architecture & Design" will be around for just two more weeks, but these handsome clutch bags, eyeglasses cases, and change purses might last a lifetime. Created exclusively for the museum, these portable treasures are made from cotton-blend fabrics (with leather trim) that reproduce Wiener Werkstätte designs. The change purse is $32, the eyeglasses case is $35, and the clutch (with a magnetized clasp) is $75; each item comes in every pattern.

THE MUSEUM STORE/*The Museum of Modern Art/11 West 53rd Street/708-9700*







The Beast Years of Our Lives

There's something reassuring about a clock that encourages little ones to learn to *tell* time, not just read it. And these whimsical versions—quartz innards mounted on a jigsawed cat, bear, rabbit, or mouse—are downright enchanting ($45).

MABEL'S/*849 Madison Avenue, near 70th Street/734-3263*

Photographs: left, S. Baker Vail (background fabric from Ian Wall, Ltd.); top and bottom right, David Kelley.

Art/Kay Larson

IN THE BLINK OF AN EYE

"...Morris Louis is the supreme artist of the nameable—in his work, a retinal response is purified to a fare-thee-well..."

SINCE HIS DEATH IN 1962, **Morris Louis** has become a wedge between generations—between the optimism of the late-modernists, for whom he is a demigod on the order of Jackson Pollock, and the irony of the postmodernists, for whom his work is as remote and affectless as the aurora borealis. No artist in recent memory has attracted so much theorizing, some of it brilliant. If a case can still be made for Louis without putting everybody to sleep, the Museum of Modern Art intends to make it.

For Louis's first important museum show in almost two decades, John Elderfield has dug up the most deliberately beautiful paintings he could find—veils of color softly pulsing in a tensile space as deep yet flat as the sky itself. An exhibition less sensitive to Louis's weaknesses (and more determined to exhibit them) would have been easy to dismiss. Instead, Elderfield insists that his bored and restless audiences come to terms with this, the essential summation of Louis's career. By the end, I hadn't changed my mind—Louis's art is a gossamer nothing, supported on an armature of talk—but his failures speak to the future with curious force.

Beginning in 1954, after a now mythic encounter with artist Helen Frankenthaler and critic Clement Greenberg—the Beatrices that would lead him out of the purgatory of Abstract Expressionism—Louis holed up in his studio and silently began pouring liquid Magna, an acrylic pigment, directly onto raw canvas. The *Veils* (as they were called) were his earliest claim to an authentic personal style, and they are still his best. In them, he created a single-minded purity that would have seemed admirably stark against the clotted-umber backdrop of the late 1950s. He quit the *Veils* for a while, then returned to them in 1958, ready to do battle with Pollock (his exact contemporary) and his times.

To critics looking for a way past Picasso and out of Abstract Expressionism, Louis arrived like a missing link in the evolutionary chain, a signpost pointing toward the next "advance" in human history. One of the most serious questions about Louis is whether he was shoehorned into his position by main force. Elderfield argues that Louis met Greenberg only a few times; but the issue is the quality, not the quantity, of the influence.

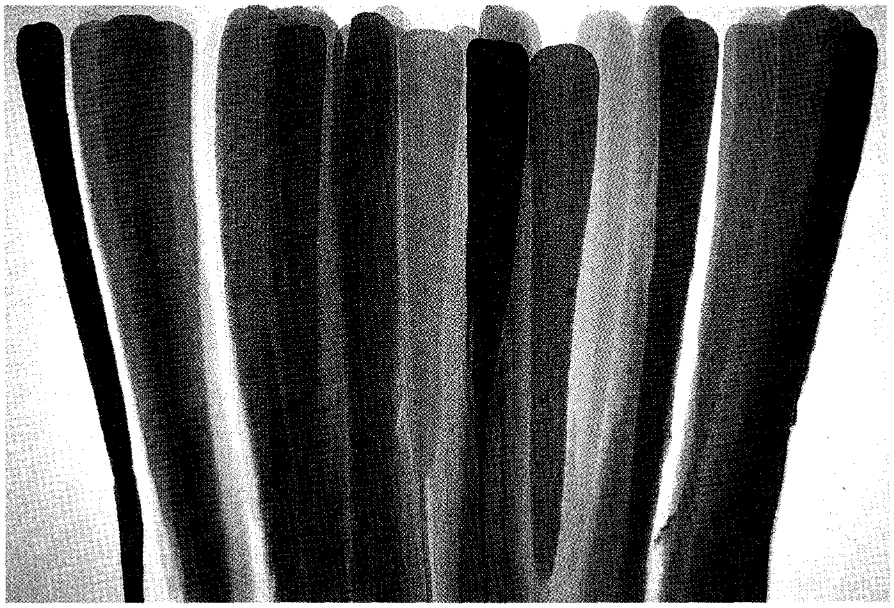
By the early 1950s, Greenberg was on the lookout for artists willing to eliminate what he liked least about Ab Ex—the psychodrama of "action" painting. Art had to be purged of its metaphoric and allusive roots: the cosmic "big sky" drift of Pollock, the Greek stoicism of Barnett Newman. Freeing a painting of allusion left you with the tabula rasa of the canvas—a surface saturated with perceptual afterimages.

In Greenbergian doctrine, a retinal response beat out psychic truth because the first could be defined, while the second couldn't. Psychic truth is the accumulated messiness of life, the entire weight of existence in each moment. Anything messy got shoved aside in the rush to pin down the precise "opticality" of the surface. A brand of American positivism emerged in the criticism of the late fifties and dominated the next twenty years; Greenberg was its chief articulator. Its credo: Truth is that which can be named. The unnameable is unknowable and therefore does not exist.

Louis is the supreme artist of the nameable. Like Kenneth Noland and friends, he stripped his art of psychic truth. Unlike them, he did such a thorough job of it that *only* the retinal remains. Compare Louis and **Gene Davis,** whose stripe paintings from the early sixties are well worth the detour to Charles Cowles Gallery (which will be showing the Davis estate, in series). Davis, who leaned heavily on the reductionism of Louis and Noland, allowed his paintings to be a perceptual tease; he "contaminated" them with a kind of psychic debris that is the most interesting thing about them now that the theory is old hat.

Louis is endlessly, pedantically serious. Even the *Veils,* which Elderfield claims are filled with transcendent light, are not light at all, but color, right down to the grain left to soak onto the canvas. Light might indeed connect Louis to American Luminism, the homegrown landscape tradition of the Romantic Sublime. To compare the *Veils* to landscapes is delightfully close to heresy. But the only light in these alluvial fields of pigment is a ghostly luminescence—not daylight, but the self-luminescence of fractured atoms in an aurora.

The method of soaking paint into unsized canvas links these paintings to watercolors, and to textile design, the ultimate result of pure opticality, if you come to them without bothering about theory. What you get instead of the tran-



LIFTING THE VEIL: *Louis's* While Series II, *1959–60, acrylic on canvas.*

Collection: Sally Lilienthal.

scendence of light is the pragmatic immanence of color, confined within its non-metaphoric role, predestined to its literal ends. In the absence of the least shred of psychic commotion, the *Veils* might as well be Scandinavian rugs—the aurora borealis, framed for the living-room wall.

The notion that such a separation could work, that it was possible to confine truth to the realm of the purely perceptual, was a fraud. One proof is the simplemindedness of Louis's pictures, which can—precisely for that reason—support a vast Babel of interpretation. After MOMA's many rooms of *Veil* variations, there are two (one each) for the *Unfurleds* and the thin *Stripe* paintings, done shortly before his death. The letdown, room to room, tells you there is definitely a hierarchy of quality in Louis. The *Unfurleds*—poured rivulets of color diagonally clipping the corners of bare white canvas—create a tug-of-war between color and ground that color usually loses. The *Stripes*—bars of color, tightly regimented in ranks—were poured and then cropped to fit, a contrivance necessary to keep them from drowning in whiteness. Devices, devices, everywhere you look.

But you can no longer say that Louis is out of joint with the times. One of the oddest aspects of this show is its resonance with the new bunch of artists who hope to reinject painting with doctrine. A certain kind of abstract art—the kind that has been purified to a fare-thee-well, like Louis's—has proved, contra Greenberg, to be empty of significance unless you can analyze it chapter and verse. To Greenberg, this emptiness was something of a holy state—a true advance. I suppose you can't blame the younger generation for resurrecting a pre-post-modernist state of grace. A richly "contaminated" experience of art now seems as distant as the *fin de siècle.* All that is left is flatness, both of doctrine and of effect.

Still, some things in Louis's work compel attention. His earnestness and the sincerity of his struggle go without question. He does not deserve the place accorded to him, but he deserves some kind of place, since without him a crucial moment in American art history would be incomprehensible. (11 West 53rd Street; through January 4, 1987. Cowles: 420 West Broadway; through October 25.)

THERE IS A BITTERSWEET TANG TO THE Asia Society's anniversary exhibition, "**A Selection of Japanese Art From the Mary and Jackson Burke Collection.**" No culture has made greater art out of the ephemeral—out of clouds, rain, ash, dust, water, wind, hesitation, loss, and longing. Though much of this grace is based on Japanese legends and is thus lost on Westerners, enough remains to recommend the solace of this quiet show.

Classical Japan was nurtured on irony and contradiction. Poets were typically idle lords- and ladies-in-waiting, serving an imperial family that was reverently but efficiently stripped of all but symbolic power during 400 years of intermittent civil war, and 250 years of militant stasis under the samurai shogunate. Akira Kurosawa's *Ran* was set within this reign of blood. While the dagger and the sword played havoc outside the walls, the court mused on transience.

Westerners must approach Japanese art with divided attention: one part turned inward, toward the mysteriously lonely center of the self, the other outward, toward the mundane and terrible frictions of life's passage. Even in the mutest bowl, if it's a good bowl, there is a ferocious *frisson* of emotions. The magnificent sixteenth-century Seto-ware tea bowl in the Burke collection, for instance, is as lumpy as a peasant's first pottery, in keeping with Momoyama conventions: To lend balance to the elegance of the tea ceremony, bowls were earthy and cracked—vessels of idealized pathos. To say there is a universe of anguish in this pitted black bowl is, to some Western ears, absurd. Classical Japan knew that the absurd is the real.

This first half of the Asia Society's two-part show is fine enough—I saw little finer on my travels through Japan. Mary Burke, who shaped the bulk of the collection, did so with a Western eye, keeping out the more exotic and unreadable parts of Japanese art, yet preserving its essential nature. A row of gilded screens telling the life of Genji, the prince in Lady Murasaki's eleventh-century masterpiece, is especially recommended; it can set off a reverie that will last for hours.

The Asia Society seems increasingly willing to speak about the East in terms not too drastically alien to the West. If it remembers its audiences, its audiences will return the favor. (725 Park Avenue, at 70th Street; through December 7. Part two begins December 13.)

In brief: A TRULY FINE SMALL SHOW IN midtown is also a minor success story. "**10 From the Drawing Center**" consists of a few works on paper by ten artists who were introduced to New York (more or less) at the downtown Drawing Center and are (again, more or less) getting famous uptown: Peter Drake, Richard Bosman, Thomas Lawson, Graham Nickson, and Terry Winters are stars who have risen; Tim Stocco, Blake Summers, Taka Amano, James Elaine, and Joseph Nechvatal are five who deserve to. Martha Beck, the founding genius of the Drawing Center, picked this excellent bunch at the behest of Paine Webber, which runs its ground-floor gallery in a public-spirited vein. (1285 Avenue of the Americas, at 51st Street; through November 17.) ■

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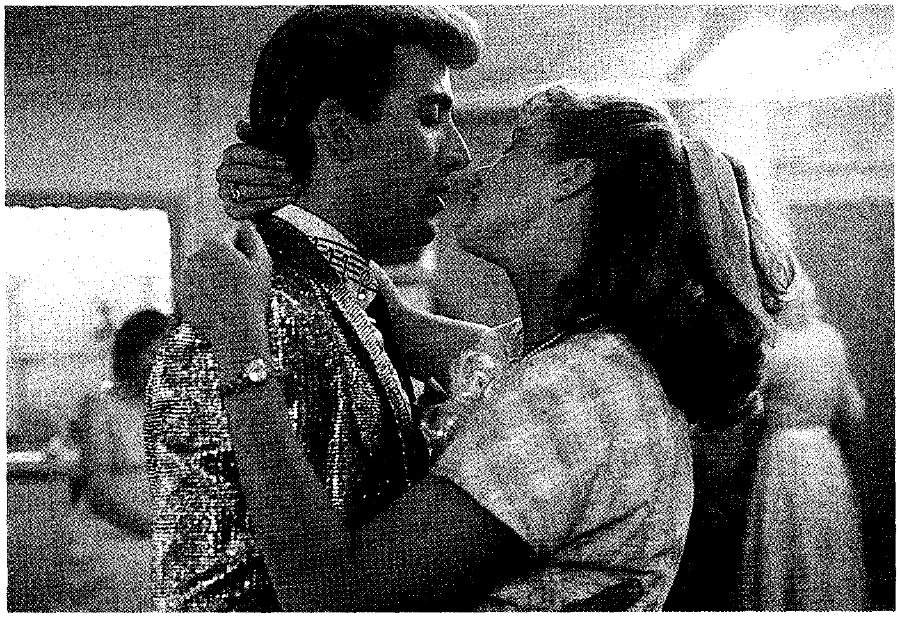


TEEN ROMANCE: *Nicolas Cage and Kathleen Turner as the fated-to-be-mated couple.*

WITH **Peggy Sue Got Married,** THE HEAT has come back into Francis Coppola's work. From the opening scenes of this surprisingly powerful comedy-fantasy, the colors are romantically satisfying, the sense of movement full-bodied without being frenetic. Coppola seems thoroughly involved in the emotions of what he's doing—a welcome return to life after his recent virtuoso exercises in dissociation. Stuck in his magic film van during the shooting of *One From the Heart,* Coppola became a distant, video-monitor wizard working in Good & Plenty colors. *The Outsiders* was a soft, amorphously pretty youth picture, *Rumble Fish* a whirling-camera mess. *The Cotton Club* collapsed into editing-table twitches. The director of *The Godfather* has been diddling for a long time.

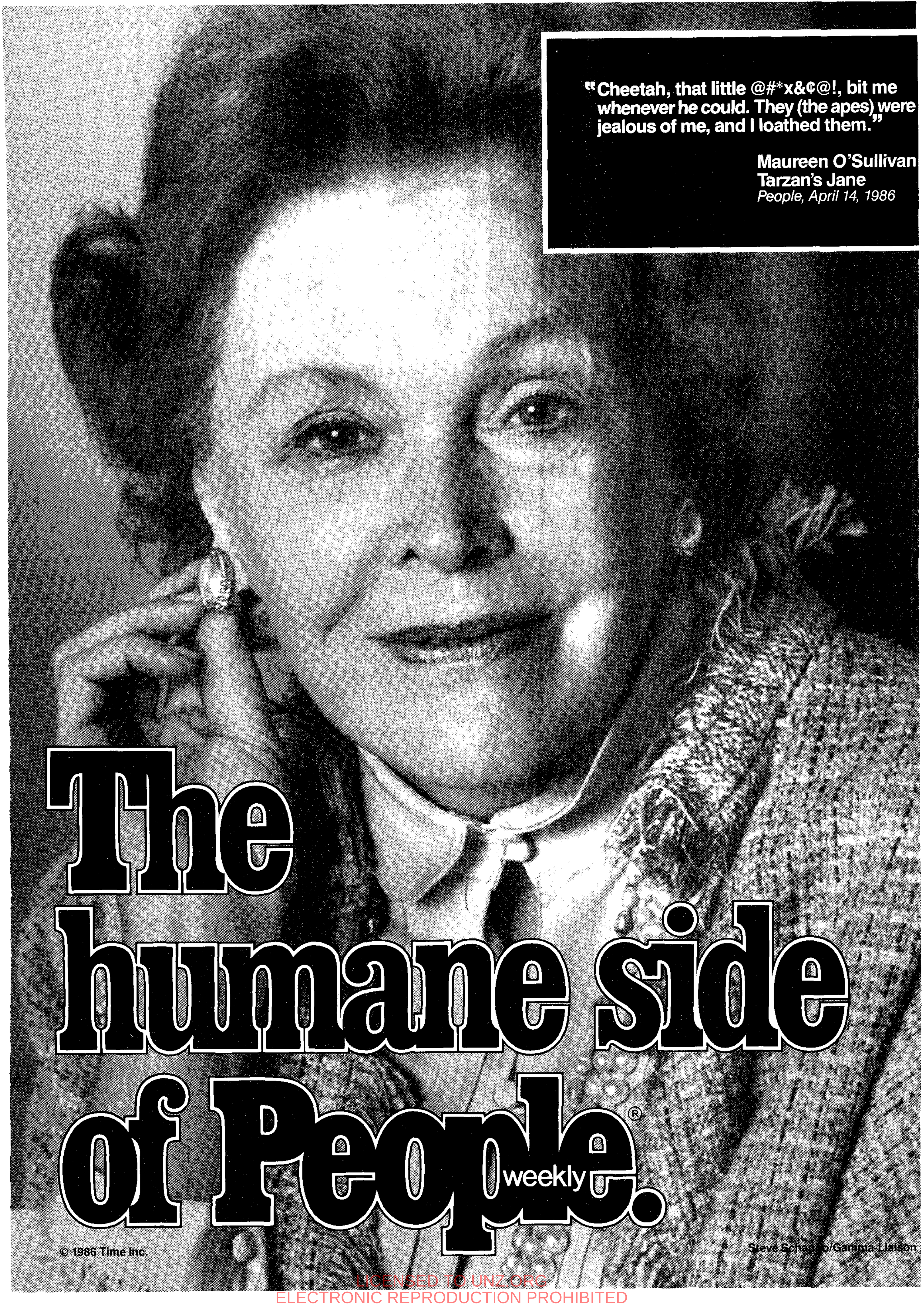
In Kathleen Turner, Coppola has got an actress who can make the smallest, most vagrant desire or hesitation dramatic. In the opening scenes, set in 1985, Peggy Sue Kelcher (Turner) goes to a party—the twenty-fifth reunion of her high-school class—and Turner, breathing deeply, mouth dropping in panic, seems a little overwrought. But her distress makes sense soon enough. Peggy Sue is a woman in her early forties living in a small town; she's nervous about wearing her silver prom dress from 1960, but what really bothers her is that the worthless husband she has loved since senior year has left her. At the party, her husband, Charlie (Nicolas Cage), slinks in. An appliance-store owner, he's been making a fool of himself on local TV with clowning, Crazy Eddie–type commercials. As the light and heat and excitement close in on her, Peggy Sue faints.

When she wakes up, it's 1960. She's slipped back in time somehow. It's her senior year at school, and the same friends we saw at the reunion, including Charlie, are hanging around in their cardigans and sneakers and pompadours. On the street, the cars are maroon or dark green. She comes out of her daze, and Coppola continues to shoot everything from her point of view. We're inside her brain, and inside her feelings too. *Peggy Sue* is very different from the time-tripping *Back to the Future.* When the hero of that film goes back, he returns to an earlier era of mass culture. Director Bob Zemeckis reproduced the style of an old teen movie—strident yet coy. *Back to the Future* was a wonderfully knowing pop jamboree. But Coppola and the screenwriters, Jerry Leichtling and Arlene Sarner, find depths within the tricky idea.

At first, Peggy Sue keeps forgetting that she's supposed to be eighteen. Her parents get pretty confused, for instance, when she heads for the liquor cabinet at the end of the day and pours herself a stiff drink. Not only has she grown up, the whole society has shed its skin several times in 25 years. With just a slight touch of exaggeration, Coppola captures the astonished way she would see her pre-lib parents (Barbara Harris and Don Murray). Mom seems nurturing but much too submissive. And Coppola exploits the blustery, squared-off side of the veteran Don Murray to get at the tone of domestic tyranny in the years before feminism made tyranny self-conscious. The father's roosterish innocence is comical—he'll never know how lucky he was not to have been born a decade later.

As the movie goes along, the comedy deepens. Knowing how Peggy Sue's friends will turn out, we can see the way some of them got frightened when they were young—the way they set themselves up for failure. At eighteen, Charlie is a hotshot tearing around in a blue Impala convertible, a young narcissist almost hysterically eager to please. The role works even though Nicolas Cage has been miscast and gives a strangely unappealing performance. He's heavy-lidded and hangdog, with a toothy grin and a high, light voice that shades off into nasality, and you think that his Charlie isn't attractive enough to be Peggy Sue's mate. And yet, knowing everything about the way Charlie will turn out, she falls for him all over again. At first, she wants to escape—she's sickened by the sleazy charm that once mesmerized her—but he pulls her in anyway. His *need* overwhelms her; she cannot resist it even though, a feminist now, she knows that she's being victimized. *Peggy Sue* takes a romantic and moral view of destiny—it says that emotion is more powerful than consciousness, love more powerful than knowledge. The heroine's being trapped by the schleppy Cage only emphasizes the point.

Peggy Sue ends weakly: The screenwriters ran out of bright ideas, and when Peggy Sue returns to the present, the movie limps to a close. But most of the scenes from 1960 are saturated with a bittersweet nostalgia. Peggy Sue rediscovers the pleasures of being a girl, but there's a



"Cheetah, that little @#*x&¢@!, bit me whenever he could. They (the apes) were jealous of me, and I loathed them."

Maureen O'Sullivan
Tarzan's Jane
People, April 14, 1986

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painful echo to her pleasure. For instance, she spends a romantic night with the class beatnik (Kevin J. O'Connor), the fiery-eyed Kerouac imitator she had always fancied. He recites excruciating poetry as a come-on, and though his egotism is a turn-on and she enjoys him, she can see that this self-absorbed poseur would never have given her much.

Coppola mixes romance and satire, and he heightens everything just enough so that her ambiguous reactions (girlish ardor and adult disillusion) have equal emotional weight. He stays so close to Peggy Sue that the whole movie seems to be her superheated dream, and Kathleen Turner achieves the amazing feat of playing 18 and 43 at the same time. When Peggy Sue argues with herself over her hopeless husband-to-be (should she marry him all over again?), what she feels and what she knows fight so hard for predominance that she's nearly torn apart by the struggle. *Peggy Sue Got Married* may depend on a gimmick that no one can take seriously, but the meanings extend far beyond the premise. The movie says that you can't change your fate, for the simple reason that you can't change the people you love, or even yourself. And if you can't change people, are you going to abandon them? That's a pretty tough question for a commercial movie to ask, and the way it gets to ask it is irresistibly entertaining.

Sid & Nancy, ALEX COX'S SCABROUS BURLESQUE comedy of doomed love, is a most disturbing movie. The picture turns things upside down, flummoxes the normal categories of judgment. When I saw it at Cannes last spring, I thought it played brilliantly. I also thought some of it was mean and gloating—borderline exploitation. What put me off was the director's taunting attitude toward the real-life hero and heroine—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). The movie reminds us that the East End slum boy was an awful bass player, and that Nancy Spungen, of Huntingdon Valley, Pennsylvania, was a self-hating nothing, a groupie and junkie. Their depressing folie à deux ended in an outburst of tabloid grisliness, in blurred images of misery at the Chelsea Hotel and rumors of murder. The movie is more than faithful to their confusion and stupidity, and to the squalor of their final days. Why, I thought, shouldn't these two hapless and untalented losers be left in peace?

But, on second viewing, Cox's way made perfect sense. There was more tenderness in the movie than I was willing to see earlier. And *Sid & Nancy,* it was now obvious, wouldn't have worked at all if

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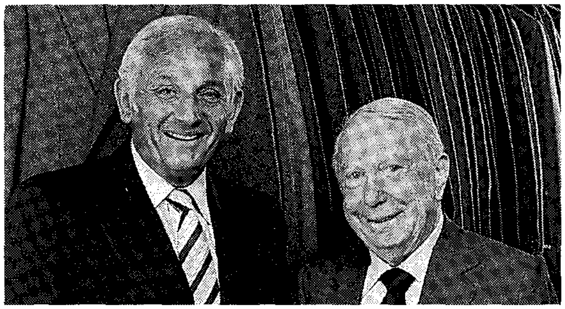
Cox and screenwriter Abbe Wool had given the material a conventionally rueful, "humane" treatment. For Sid Vicious and Nancy Spungen can't be redeemed by sentiment; they can be redeemed only by truth. And to be true to such a carnival of ignorance is to be funny and cruel. To put it pragmatically, the movie had to be crazy—it had to take a slapstick attitude toward degradation—or it would have been unbearable. Who could have watched a sober report on these two goof-offs stumbling into the grave? Cox, the young British-born director of *Repo Man,* wears earrings and long hair and talks like an angel of light, but he's a shrewd entertainer—and a tough cookie too.

Sid and Nancy had each other, and that's another reason the movie has the license to be cruel. Folie à deux, junkie-style, may be squalid, but it is never entirely sad. In the movie, their love isn't spiritualized in any way—in fact, it's barely sexual—but still, whatever they were in life, they are now, in fiction, fabled partners, a sort of viciously déclassé Tristan and Isolde. On the bottom, they found each other. The puke, the needles, the shattered glass, the groping on the floor, the garbage falling down on the lovers in New York alleys—all of this was the only atmosphere in which their love could have flourished. The power of *Sid & Nancy* is inseparable from grungy tabloid sensationalism.

Gary Oldman, a classically trained young theater actor, has a skinny, pale body, a flat face with a beautifully chiseled nose, and a spine so loose and flexible that at times his Sid seems like an oversize rubber bath toy. The script doesn't allow Oldman to move us—Sid isn't coherent enough for that. But Oldman is memorably wasted. A half-conscious wanton boy, Sid smashes up things because he's never been introduced to pleasures more complex than smashing. Mostly, he smashes himself up. Soon after meeting Nancy Spungen, he conveys his sympathy for her—she has hurt her hand—by pounding his head against a brick wall. From that moment, they are a couple. Nancy has a petulant wail that is uncannily familiar—when you first hear her, you think for a moment she could be a suburban princess who lost her credit card. But Chloe Webb, an American theater actress, makes her an infinitely tawdry version of this familiar type. She gives Nancy a grating, vowel-smearing whine (*"S-i-i-d!"*) that has its own kind of razory music. After a while, you begin to hear shadings in it. Webb emphasizes Nancy's desperate need to be loved, to fit in somewhere. Despite the sour hostility of the leader of the Sex Pistols, Johnny Rotten (Drew Schofield), she takes charge of Sid; holding on, she attains a groupie's ultimate goal—she becomes a rock star's obsession.

As Cox tells it, Sid and Nancy begin at



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the bottom and descend below the floorboards. They have moments of wild exhilaration, but the moments are always shadowed by disaster. Stepping off a Sex Pistols cruise on the Thames, they walk calmly through a police riot, blind to the bobbies cracking heads all around them. Much later, at the Chelsea, stoned and exhausted, they sit watching with no more than mild interest as the room goes up in flames. They are heroes—and victims—of unwariness. Completely free, they treat their own bodies with fierce contempt. *Sid & Nancy* offers the comedy of haplessness: Kneeling in devotion, Sid has to rip Nancy's black stocking in order to kiss her foot. He became her wretched cavalier; she, his annihilating muse. In their grim way, they fulfilled themselves.

DAVID BYRNE'S FIRST FILM AS DIRECTOR, **True Stories,** exploits a mode in contemporary sensibility—bland, floating facetiousness—that leaves me completely cold. Byrne, the leader of the innovative rock group Talking Heads, shows up at the beginning in western dress, complete with large black hat. Driving around in his pretty red car, he is our mild and pleasant guide to an imaginary small town, Virgil, Texas, that is gleefully celebrating the state sesquicentennial. We get vignettes of the people of the town—eccentrics, liars, squashed romantics—at work, shopping in a mall, putting on a grotesque fashion show, looking for mates. There are small, rippling montages—whirling nebulas of boredom—that comment on the preoccupations of the townspeople.

At the end, Byrne works his characters into a sort of Texas-accented rock talent show. Everything is vaguely satirical, yet Byrne, Beth Henley, and Stephen Tobolowsky, who collaborated on the screenplay, are not mordant observers like the documentarian Errol Morris, whose portrait of small-town weirdness, *Vernon, Florida,* is a perverse classic. Nor are they novelists-on-film (comparable to Jonathan Demme in *Handle With Care*) who feel an instinctive solidarity with "ordinary" people. *True Stories* doesn't risk a point of view, so its attitude toward its subjects can be taken as either affectionate or patronizing. The weak-backed jokiness expresses neither anger nor sorrow nor love, just pleasure in its own lightweight chic.

There are some good bits. Spalding Gray, as a silver-haired booster, does a couple of jazzy monologues, and Ed Lachman's cinematography is beautiful. But the Talking Heads' score is staggeringly mediocre. (If this is all you want from music, then music isn't as important to you as you think it is.) And the flatness, the lack of temperament, exasperates. *True Stories* reeks of attitude. For some people, that may be a substitute for art. ■

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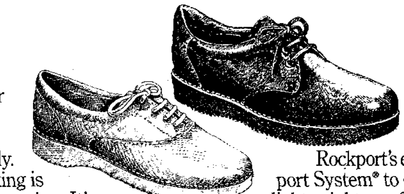

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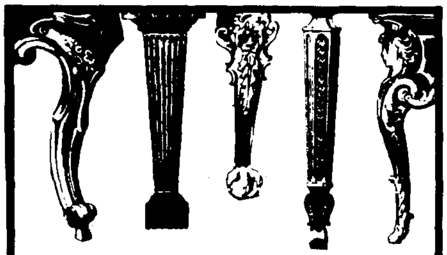

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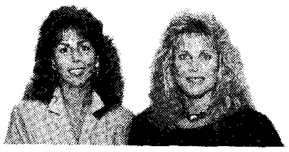

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NOTES FROM SAN FRANCISCO

"...In this incandescent *Jenůfa,* Beňacková and Rysanek took possession of their characters with an impassioned commitment..."

UNLESS SOME MIRACLE REVERSES THE trend, opera at the international level will soon become completely homogenized. Even now, the same repertory, the same singers, the same directors, and often the same productions turn up regularly from Tokyo to Vienna, and all opera houses are beginning to look alike. Just last week, Placido Domingo's well-traveled Otello arrived at the Chandler Pavilion in Los Angeles, and despite all the frantic efforts at national promotion, no one except the tenor's most fanatic fans seemed to get very excited by such a predictable operatic event. Even up the coast in San Francisco, few people took any notice. But then, the **San Francisco Opera** has begun its own fall season, and operagoers in the Bay Area had more interesting performances to attend.

It may just be the luck of the draw, but my too infrequent visits to the San Francisco Opera suggest a company that does whatever is possible to avoid the cookie-cutter image while going its own way, cautiously but purposefully. Yes, there are the familiar signs of the times: a repertory dominated by standard works, the comings and goings of a few ubiquitous superstars, disastrous last-minute cancellations and casting compromises, productions that seem to have been set on a collision course right from the start. But there are also features that give the San Francisco Opera a special character, beginning with the remarkable density of quality singers during the September-to-December months, when the city's weather is its most benign—a sunny, warm, dry climate that all singers find an irresistible lure. The audiences, too, are not only enthusiastic about their opera company, but downright forgiving when things go wrong.

What impressed me most, though, about the two productions I saw recently—*Jenůfa* and *Don Carlos*—was how each one created a real sense of occasion simply because the operas were treated in a thoughtful, serious, and intelligent manner. The *Jenůfa,* in fact, was positively electrifying, a performance based on the refreshingly novel notion that a great night at the opera depends primarily on a stageful of great singers. New Yorkers who saw Janáček's searing drama of Moravian peasant life at the Metropolitan last season, so insensitively cast and uncaringly stitched together, can scarcely have any idea of the work's power and beauty. And San Francisco offered more than inspired singing and acting. Charles Mackerras, whose recordings of all the composer's major operas are just about perfect, was invited to conduct his own scholarly edition of the score for the first time in America, a version that restores Janáček's original orchestration.

A SUFFERING SOUL: *Gabriela Beňacková, who scored a triumph as Janáček's heroine.*

This was not San Francisco's first distinguished *Jenůfa.* In 1980, the company staged the opera with Elisabeth Söderström in the title role and Sena Jurinac as the guilt-ridden Kostelnička, a potent combination that a hard-bitten critic friend of mine claims changed his life. I can believe it, but surely the two parts were no less magnificently performed in this revival, by Gabriela Beňacková and Leonie Rysanek. Janáček portrays Jenůfa and Kostelnička throughout the opera as two suffering souls *in extremis,* and both these superb artists seized on the fact, taking possession of the characters with the sort of total identification and impassioned commitment that one seldom sees in operatic performances nowadays.

Of course, *Jenůfa* is a part of Beňacková's heritage as a Czech singer, and not only the music but also the warm human current that flows through this healing drama of spiritual renewal must be in her blood. Even with that advantage, the spontaneous evolution of her interpretation was amazing as she explored every nuance of Jenufa's complex personality and sang with a pure radiance that communicated all the wrenching ache of Janáček's expressive vocal lines. This wonderful singer has finally been recognized by the Met, which will throw her a crumb this season—Micaela in *Carmen,* a part that can give only a slight indication of her full potential. Luckily, the Opera Orchestra of New York will come to the rescue once again, in March, when Eve Queler's group presents Beňacková in the title role of Dvořák's gorgeous *Rusalka.*

Even with Beňacková onstage, it was difficult not to focus on Rysanek's hypnotic presence, at first a rigid but seething vessel of pent-up emotions, later quailing at her terrible decision to murder Jenůfa's newborn child, and finally crumbling after a hallucinatory confrontation with death personified—an Act II curtain scene that left many members of the audience sitting dazed in their seats throughout the intermission. Thirty years after her San Francisco debut, the indomitable Rysanek remains a formidable singer, her vocal resources undiminished. Since Kostelnička is usually as-

Photograph by Ron Scherl.

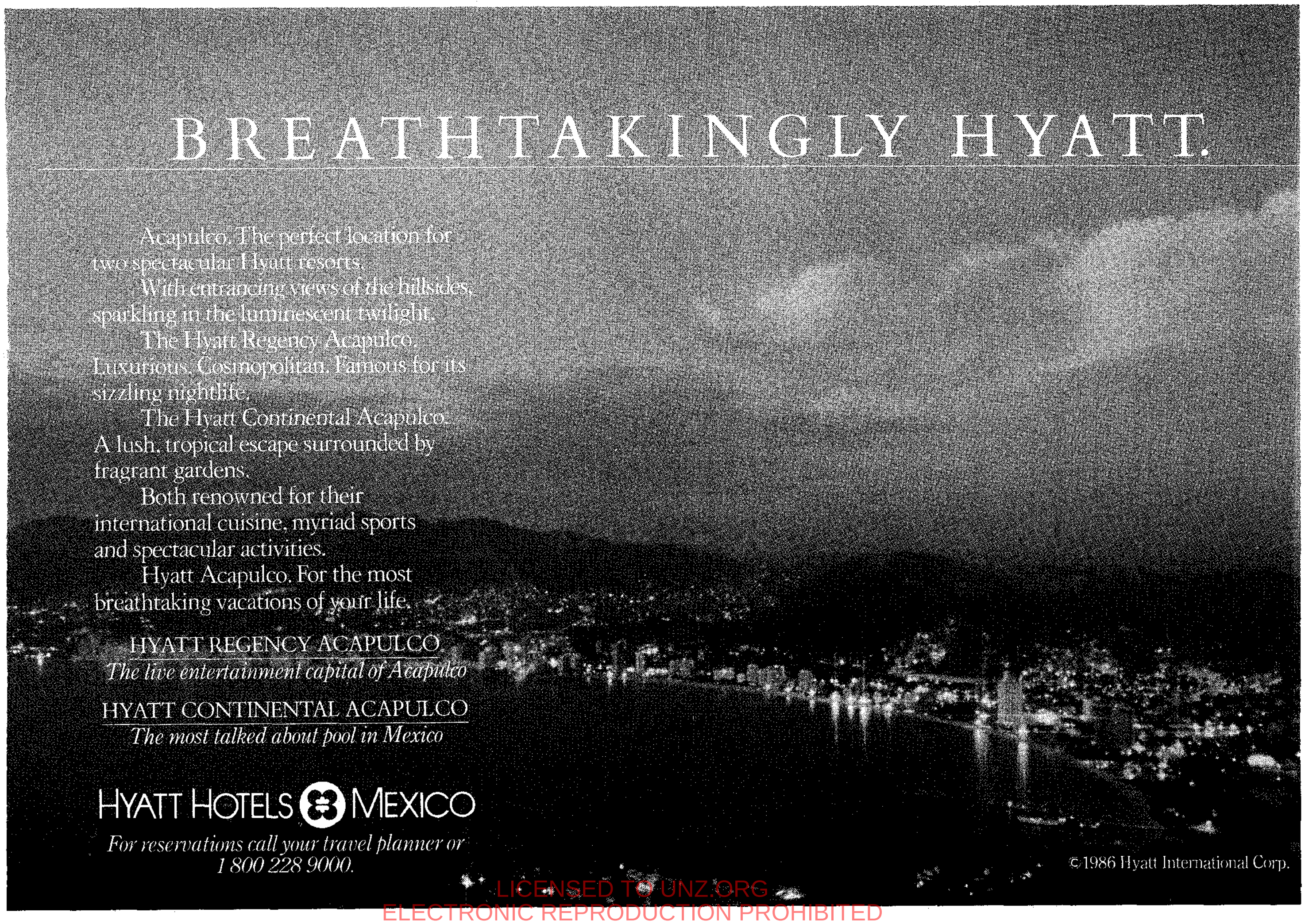
signed to over-the-hill veterans, it was a revelation to hear the role, for once, sung so vibrantly and without vocal compromise, from the lightest, feathery pianissimos to soaring phrases of Wagnerian power. The Met's casting department, inscrutable as ever, also cheated its audiences out of Rysanek's Kostelnička last season, when the soprano was primed and eager to sing the part in New York.

With two such commanding sopranos at work onstage, the male contingent tended to recede into the background—it usually does in this opera—but Wieslaw Ochman's sturdily sung, sympathetically acted Laca was the perfect foil for Neil Rosenshein's rakish Steva, and there were no weak links in the large supporting cast. Mackerras brought out both the rhythmic heartbeat and the lyrical ecstasy of Janáček's score, again proving himself the composer's ideal interpreter. Leni Bauer-Ecsy's 1969 sets were shabby, and Wolfgang Weber's direction little more than functional, but who cares? The performance was incandescent.

The *Don Carlos* hardly approached that level. The production could not really be called even a moderate success, as much as one would like to applaud an honest effort. On the positive side, the opera was given one of its rare performances in the original French, which fits Verdi's vocal lines so much more naturally and truthfully than the familiar, clumsy, and often inaccurate Italian translation. There were also several interesting textual points. Unlike the Met, which sticks to Verdi's final revision of the score (sung in Italian), San Francisco chose to test some of the alternate possibilities, passages from earlier versions that the composer cut or rewrote: the choral scene that opens the opera; the exchange of veils between Elisabeth and Eboli in Act III and their confessional duet in Act IV; the extended confrontation between Philippe and Carlos after Rodrigue's death; and the longer ensemble that closes the opera before the ghostly figure of Charles V claims Carlos for God.

It was good to see all this, but the instructive value was largely canceled out by the mediocre cast and a strange, symbol-heavy production directed by John Cox and designed by Stefanos Lazaridis. Except for the opening scene in Fontainebleau, the stage was dominated by a three-tiered scaffolding that contained ominous figures of shrouded monks in various threatening postures. This certainly conjured up the oppressive atmosphere of the Inquisition, and the device was used to create some striking visual effects, but *Don Carlos* is about many more things than religious persecution—it is also a family tragedy, a corrosive study of political corruption, and a work with a tough message about individual responsibility. Lazaridis's one-sided stage pictures soon became monotonous, diminishing the substance of the opera and robbing the drama of its complex texture. Nor did Cox's direction contain many illuminating touches, although perhaps he was foiled by a cast that often seemed to be struggling with their recalcitrant voices.

Most distressing in this respect was Neil Shicoff as Carlos—strained, forced, and dangerously skirting vocal disaster all evening. I have always been fond of Pilar Lorengar, still a lovely singer in the twilight of her career, but she was a bland, small-scale Elisabeth de Valois. Nor did Stefania Toczyska have enough power to communicate Eboli's despair, let alone the flexibility to articulate her delicate coloratura arabesques in the "Veil Song." Robert Lloyd sang dependably as Philippe without bothering to look very deeply into the troubled soul of this sad monarch. The major surprise was Alan Titus, whose voice has darkened into a first-class instrument. His elegantly sung Rodrigue indicated that he may be developing into a Verdi baritone of the first rank.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Books/Rhoda Koenig, Tobi Tobias

THE POWER THAT WAS

"...*The Reckoning* is a long book about the decline of Detroit. Since David Halberstam wrote it, it seems like a very long one..."

The Reckoning, *by David Halberstam. William Morrow; 752 pages; $19.95.*

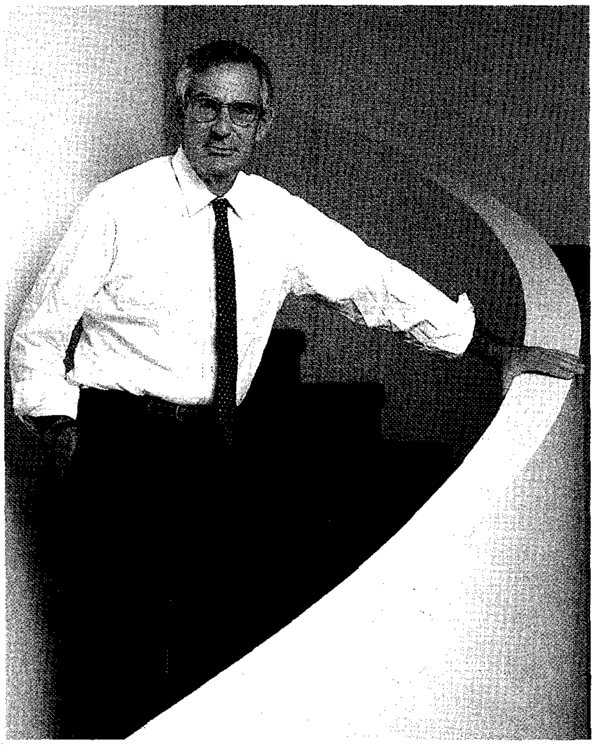
THOUGH THE THEME OF *The Reckoning* IS the decline of the American auto industry, David Halberstam's book seems to be another version of *The Best and the Brightest.* By Halberstam's account, the car manufacturers made the same mistake the government made in Vietnam—thinking that God was on the side of the big battalions. As in Vietnam, however, the persistence and passion of Asians made them a formidable enemy. By tracing the histories of Ford and Nissan, *The Reckoning* shows how disgruntled troops, led by ignorant, smug commanders, were brought low.

In a phrase, the reason Halberstam gives for the tragedy in Detroit is "profit over product." The original Henry Ford may have been an anti-Semite, a monstrous father, and a grossly ignorant eccentric (he had a deep hatred of cows, believing they were the source of all war), but he loved his cars, withholding dividends from the stockholders so he could pour money back into his factory. He disliked financial types as much as cows. Coming across a room full of accountants, he would peremptorily order an aide to fire them: "They're not productive, they don't do any real work." But by the time his grandson, Henry Ford II, was running the company, in the generation after World War II, the money men were in the ascendant. The big three automakers—General Motors, Ford, and Chrysler—had guaranteed shares of a booming market and no incentive to improve their cars. Designers and engineers became second-class citizens, under the authority of men who discouraged innovation (it took 25 years for Ford to install an important rust-proofing process in all of its plants) and shrugged off consumer complaints about slovenly work: "Detroit's attitude seemed to be that if the customer was truly a good American, he would stop complaining and do the right thing, which was to buy a new car."

The epitome of the bean counters was Robert McNamara, "a man who very soon knew everything quantifiable about the business and who had absolutely no feel for it." While McNamara talked about quality, he refused to appropriate money for plant improvements; the managers soon caught on that all he cared about was numbers. He even ordered a subordinate to produce a report showing that the company had profited by delaying modernization of its factories, a report they both knew was untrue. ("Years later in Vietnam," Halberstam cannot resist adding, "some American officers, knowing McNamara's love of numbers, cleverly... played games with body counts in order to make a stalemated war look more successful than it was.") Autoworkers in the seventies, taking their employment and benefits for granted, were typified by the young die-maker whose foreman asked why, when the plant was desperately short of men, he would come in only four days a week. "Because," he replied, "I can't make a living working three days a week."

In Japan, however, a society that had been bombed to near-starvation by the war worked furiously to stay alive, then to get ahead. With start-up costs for entering the auto industry much lower than the billions it took in America, the Japanese market bristled with competitors, all intent on turning out the worthiest product they could and paring costs to the bone. And one cost they didn't have to worry about was high wage demands (in America, autoworkers made 30, then 60 to 70 percent more than other industrial workers); theirs was a country of company unions, where the ambitions of the individual were traditionally subordinated to the good of the state—and, by extension, the employer.

The Reckoning is a long book, but, since it has been written by David Halberstam, it seems like a very long book. Halberstam, though critical of power, is clearly enamored of it as well, and his sentences are heavy—indeed, sodden—with weight and portent. Many of them begin with "Thus," a good many more begin with "And so it was," and a lot of the rest are repetitious and loaded with dead and phony words ("*Time,* in its own good time, finally came around, and Iacocca's ebullient visage adorned an issue"). Ironically, the greatest example of the arrogance of power here is the author—all these stone heaps of research he piles up for us to pick our way over! *The Reckoning* is a fine book if power is what you're interested in, but not if your hobbies are love or art. **—R.K.**



HALBERSTAM: *The arrogance of power at work.*

Dancing on My Grave, *by Gelsey Kirkland, with Greg Lawrence. Doubleday; 286 pages; $17.95.*

EASILY THE MOST GIFTED BALLERINA OF her generation, Gelsey Kirkland was, flamboyantly, the most troubled as well. In a dreadfully written memoir concocted with the help of her husband, Greg Lawrence, she spews out her sorry tale—a chronicle of 30-some years of physical self-abuse and psychic trauma, with a slew of nasty father figures as her accomplices.

By the time he got around to fathering

Photograph ©1986 by Thomas Victor.

Gelsey, on his fifth wife, Jack Kirkland was a failed writer and a souse, inarticulate about his affection for his kids, all too clear in his demands for perfection. Following her elder sister into the School of American Ballet, the combined youth labor camp and nunnery dedicated to the great god Balanchine, young Gelsey was forced to learn by rote, to accept pain as a norm, and to keep her mouth shut. She also discovered what every growing girl secretly dreads—that, measured against an ideal, her body is inadequate, unattractive. Most adolescents manage to accept their physical destiny, but for the emerging dancer, the body is everything—instrument and identity—and so Kirkland's succumbing to anorexia, bulimia, and grotesque extremes of cosmetic surgery seems almost inevitable.

The catalogue of woes continues inexorably: Though he takes her into the New York City Ballet when she is only fifteen, Balanchine fails to understand her as the lyrical, dramatic, *thinking* artist she dreams of being; he sees her as a soubrette with speedy feet, whose vision of the dancer as a co-creator challenges his supremacy as a choreographer. Her lovers use and abuse her (the roster includes Peter Martins, Mikhail Baryshnikov, lesser dance-world luminaries, and assorted unsavory civilians). One of these fellows introduces her to cocaine, which takes care of any damage omitted previously. The doctors who should rescue her are monsters. Yet every step of the way downhill, a fatal combination in Kirkland's makeup of stubborn willfulness and extreme vulnerability invites, even provokes, her dismal fate.

We pity her, to be sure, but it's hard to like her: Her sorrows are rendered without vividness, without any real catharsis. Granted, there is a hopeful ending, in which Kirkland and her husband, a fellow addict, quit drugs through an unlikely program of rural isolation combined with heavy doses of classical music and literature, but the sunset pink of the ideas and the prose style undermines any conviction the account might have had.

It's even harder to put up with Kirkland's wrongheadedness about the proper role of the performing artist. It is never enough for her to serve as interpreter of the choreographer's steps—to be, as the critic Nancy Goldner describes it, the instrument of someone else's imagination. No, from her fledgling days, Kirkland sees herself as a dancer whose function is somehow to "compose" the choreography. This attitude may have been as responsible for wrecking her career as her illusion that drugs or men were a route to personal salvation. The egotism suggested by this attitude grows to frightening dimensions as the book progresses, with Kirkland conducting aesthetic examinations in which she misunderstands and rejects not only Balanchine's achievement and Petipa's but—boldly venturing out of her own domain—Stanislavsky's, to boot. None of the grand masters, it appears, is good enough for her; the position is an eerie counterpart of her near-pathological self-devaluation.

An odd thing about this book is its half-hidden theme of speech. It opens with an anecdote in which the toddler Gelsey amazes her home audience with a single clear utterance after spending her first two years as an obdurate mute. There are references throughout to the "text" of the dance, which is apparently something apart from, and somehow more significant than, choreographic pattern. We hear repeatedly about Kirkland's desire to "speak" through her dancing. It is also clear that, even if the book provides no epiphanies for readers, it has served Kirkland therapeutically as a confessional, a talking cure. For me, Kirkland was eloquent in her silence; her dancing is as radiant in my memory as Ulanova's and Fonteyn's. I wish her well in her recovery, but I came away from her book wishing she would just shut up. **—T.T.**

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CLOUDS OVER TIMES SQUARE

> "...All but one of the suits against the plan have been dismissed, but the time they have consumed has taken its toll..."

WHEN THE PLAN FOR THE REDEVELOPMENT of Times Square and West 42nd Street was unveiled more than two years ago, even some of its most rabid opponents seemed resigned to defeat. All the political clout, all the money, and all the momentum were on the side of the city and state agencies and Park Tower Realty, the developer of the project's four massive office towers. "It will be done," declared a magisterial Mayor Koch. Doubters were told by the Urban Development Corporation that their concerns were "trivial."

Times—and Times Square—are changing. A project that once seemed inevitable is showing signs of strain.

What looks very much like a pattern has begun to emerge over the past several months. Michael Lazar, one of the original developers, has been indicted. The prestigious law firm that was Park Tower's only tenant for its 4.1 million square feet of office space has pulled out. There is talk that the porn and "action" theaters that were to have been restored as legitimate commercial stages may now be reassigned to a nonprofit role, but no one is sure where the operating subsidies would come from. Terms have not been settled for the merchandise mart and the 750-room hotel.

The City Planning Commission, meanwhile, has realized that uncontrolled development in the Times Square area would destroy—along with a lot of menace—the honky-tonk excitement that makes it an international tourist attraction. Just last week, the commission released design guidelines for the north end of the Times Square "bow tie" that are strikingly like the ones overridden by Philip Johnson and John Burgee, the architects of the Park Tower buildings.

Most important, not a single piece of property along 42nd Street between Seventh and Eighth Avenues has been condemned in the two years since the redevelopment of the area was approved by the Board of Estimate. The delays are attributed to the 27 lawsuits that have been filed against the project. All but one have been dismissed, but the time they have consumed has taken its toll.

The westward shift of office construction—begun by the 1982 rezoning that created incentives that would ease pressure on the East Side—has made the sprucing up of the "sin strip" by private money all but inevitable. This was clear to Landauer Associates, a real-estate-analysis group that prepared a study for Park Tower Realty three years ago. The report predicted that market forces would steadily improve the Times Square area, even without the UDC's help. The announcement of the redevelopment accelerated, but did not create, the trend.

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HANGING IN: *There may yet be a future for the old Times tower.*

The results are already apparent. Approximately twenty major sites have been assembled in the Times Square area. Real-estate experts say the value of the land is at least twice and perhaps four times what it was in 1984. Apart from site assembly, the increasing allure is reflected in the efforts by private groups to improve the theater district, Bryant Park, and the "theater row" stretch of 42nd Street, west of the development.

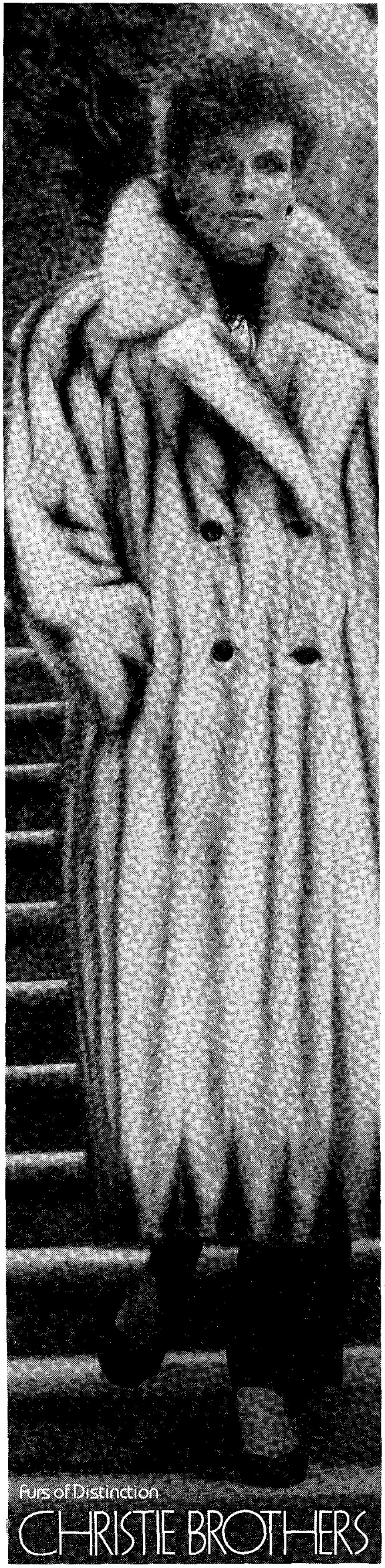
A basic assumption made by the original 42nd Street planners was that the project would be "free" to the city because developers would cover the cost of the land. Those planners estimated what that cost would be, but little public attention was paid to the commitment by the city to make up any difference. Because of the increase in property values, however, there *is* a difference, and it could be big. For example, Park Tower's original obligation was $88 million. Its parcel is now said to be worth perhaps $200 million more than that. Thus, whatever advantages the project might have had in public amenities paid for by the developers could now be eroded by the increased cost of buying the land.

Simply put, the fundamental justification for the entire project is slipping away. The "pump-priming" envisioned at the outset is no longer necessary. As a result, the Times Square behemoth may well have caught the Westway virus—the one that slowly kills giants that have lost their reason for being.

Nevertheless, none of the major groups behind this vast enterprise will admit to any doubts. Tucker Ashworth, a spokesman for the City Planning Commission, says that "substantial agreement has been reached on leases with Park Tower" and that the other leases, while "still in discussion," are "moving along. There is always whispering about a project of this size, but there is enough happening not to write the demise of Times Square."

The president of the UDC's 42nd Street Development Project, Robert Hall, concedes that the lawsuits have "created problems," but says the agency is now just "dotting the *i*'s and crossing the *t*'s." He expects to be signing leases by the

Photograph by Peter Mauss/ESTO.



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> "...Several officials feel substantive changes in the plan should send it back for review..."

end of the year. "These are very complex negotiations," Hall says. "We are preserving the public interest."

Park Tower seems cheeriest of all. The firm had originally proposed razing the old Times tower. Late this summer, the developer suggested instead that the tower be replaced with a seven-story Johnson-Burgee *faux* ruin in the form of an Italianate bell tower. The stage-set design was apparently an attempt to befriend critics who have called for a more lively treatment of what is now a thoroughly authoritarian ensemble. Even though this bit of architectural P.R. was shouted down, Park Tower is forging ahead. Last week, the developer announced that the Prudential Insurance Company was coming aboard as a partner in developing the office towers. According to Neil Klarfeld, executive vice-president at Park Tower, discussions are under way with several potential tenants to fill the space originally committed to the law firm Dewey, Ballantine, Bushby, Palmer & Wood. "All the dollars and cents are being finalized with the city," he says.

None of this quite dispels the clouds that have appeared on the project's horizon. Almost as important as the substantive problems is an apparent loss of confidence. Not the least of the causes is that the UDC leadership has changed. The result, says a close observer of the process, "is something of a stepchild—nobody wants to claim parenthood."

Just as important is the lingering effect of Dewey, Ballantine's defection. The law firm was the sort of class act that might have encouraged similar organizations to sign on, and the move was interpreted by some as a verdict on the future. "When you ask a service-type firm to put up with a lot of indecision, you have a problem," says Jim Gross of Williamson, Picket, Gross, a real-estate firm. "Instead of being a trailblazer on West 42nd Street, it's easier to play it safe on Park Avenue."

There is good reason for caution. For Park Tower to go forward, the merchandise mart and the hotel must also be ready to launch, and they are not. If a replacement for Michael Lazar is found, the selection will probably be reviewed by the Board of Estimate. There is also likely to be another level of public review to set prices for the condemnation sites. "What this project needs now," says a real-estate analyst, "is a major leap of faith."

A number of real-estate people would be pleased to see the plan come apart. In their view, the subsidies to Park Tower—an estimated $1.4 billion—gave it an unfair advantage by allowing it to offer rents below market rates. On a level field, some feel, there would be a lot more players. "If Park Tower doesn't do it," says one real-estate expert, "somebody else will."

Whether or not the plan is in trouble, the perception that it might be puts pressure on the developers. Leasing strategies are changing. According to James Capalino, a senior vice-president at the real-estate firm of Edward S. Gordon, "there is a major wave of decentralization sweeping the marketplace." Capalino points to the growing number of big companies moving their back-office staffs out of Manhattan. "This is not the same condition as three years ago," he says.

Changing conditions might tempt some of the developers to reassess their original agreements. On the other hand, the city might want to do some reassessing of its own. Park Tower has already been obliged to increase its financial commitment, and conversations are under way with the developers about "protecting" the city from further cost escalation. Even if everyone is willing to stick it out, though, changes in the agreement could be costly in another way.

Three West Side legislators—Assemblyman Richard Gottfried, State Senator Franz Leichter, and Council member Ruth Messinger—are calling for an investigation of claims that Park Tower was given the 42nd Street job as a reward for campaign contributions. They are still smarting over the way the project was rushed through the public-review process, and they are pushing for a public hearing later this month on the status of the project.

These officials feel that substantive changes in the plan should send it back for review. Scandal-shy as the city has become, there is some question whether a revised plan would get as warm a reception as the original. Says a project veteran, "A lot of people would like to take credit for stopping this. There is blood in the water."

All of which gives added importance to an environmental suit pending against the 42nd Street project. It is the only one of the legal challenges to have survived, but it will be heard before Judge Thomas Griesa, the man who put an end to Westway.

Before much longer, the area around Times Square is going to look very different. (With the right kind of rethinking, it could well become the vital—and safe—hub that it ought to be.) But there is no guarantee that what goes up will do so according to the plan approved after such curt debate two years ago. ■

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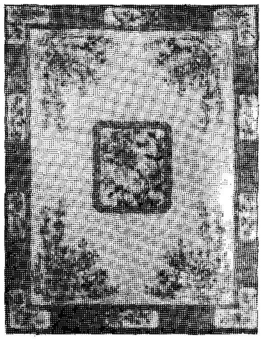

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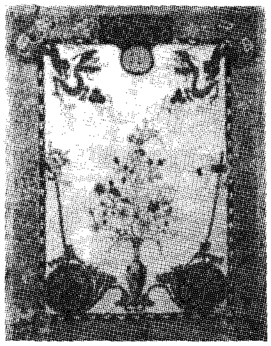

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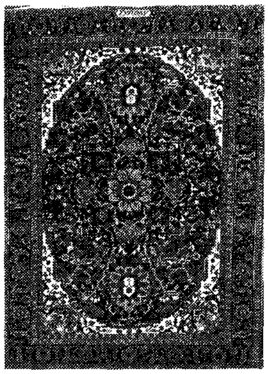

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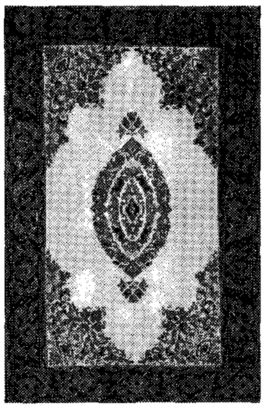

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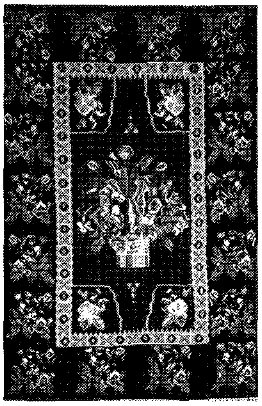

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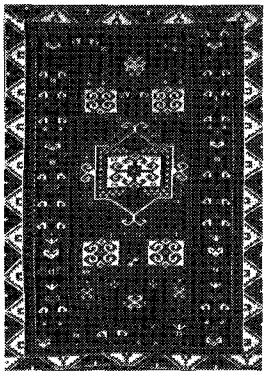

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BY THE BEAUTIFUL SEA

"...*You Never Can Tell* is a frothy comedy with insights of the utmost relevance. Philip Bosco's Waiter is good enough to eat..."

I BEG YOUR INDULGENCE IF I OVERUSE words like "adorable" in this review of **You Never Can Tell** (1896), Shaw's most enchanting comedy, which is being given, in most respects, a highly respectable revival at Circle in the Square. Shaw numbered it among his Plays Pleasant, but that is an understatement; it is a Play Delicious, a Play Exquisite, a Play Adorable. (I won't say it again, I promise.)

It takes place by the seaside in Devonshire within one day, between a painless matutinal tooth extraction by young Valentine—performed on his first patient, for the first five shillings he has earned in the six weeks since he hung up his shingle—and a late-evening free-for-all that charms the heart out of any spectator's breast. Besides Valentine, the innocent rake and cool duelist of sex, there is the girl he falls in raging love with at first sight: Gloria, a beautiful, even cooler feminist, whom her mother has shaped into the New Woman, and who will not hear of love—and is an immediate goner.

There are also Gloria's mother, Mrs. Clandon, author of many books of humanistic and feminist theory, who must finally confront life; the twins, Dolly and Philip, Gloria's younger siblings, a pair of dazzlingly voluble, volatile creatures, precocious and spoiled, and spankingly, spankably clever; the Waiter, who goes by various names and is the epitome of tact, providing food for body or thought exactly as required, knowing when to materialize to save a situation, when to make small talk or philosophize, and when to efface himself discreetly and vanish. And there are also a bristling landlord and a couple of lawyers: a solicitous solicitor and a formidable barrister.

I'll say no more for fear of spoiling for you an experience that hardly needs any comment beyond the urgent plea that you catch it. If you like, I will add that it is Shaw's most Wildean comedy; take this line: "In a seaside resort there's one thing you must have before anybody can be seen going about with you; and that's a father, alive or dead. Am I to infer that you have omitted that indispensable part of your social equipment?" Isn't that redolent of *The Importance of Being Earnest* (1895)? But Shaw goes Wilde one better by giving his comedy solid philosophical underpinnings, which, however, never hamper the fun—in fact, they heighten it. You will be amazed that even this frothiest and close to earliest of Shaw's comedies contains insights of the utmost relevance to our time, uttered with a lightness that nowise diminishes their acuity.

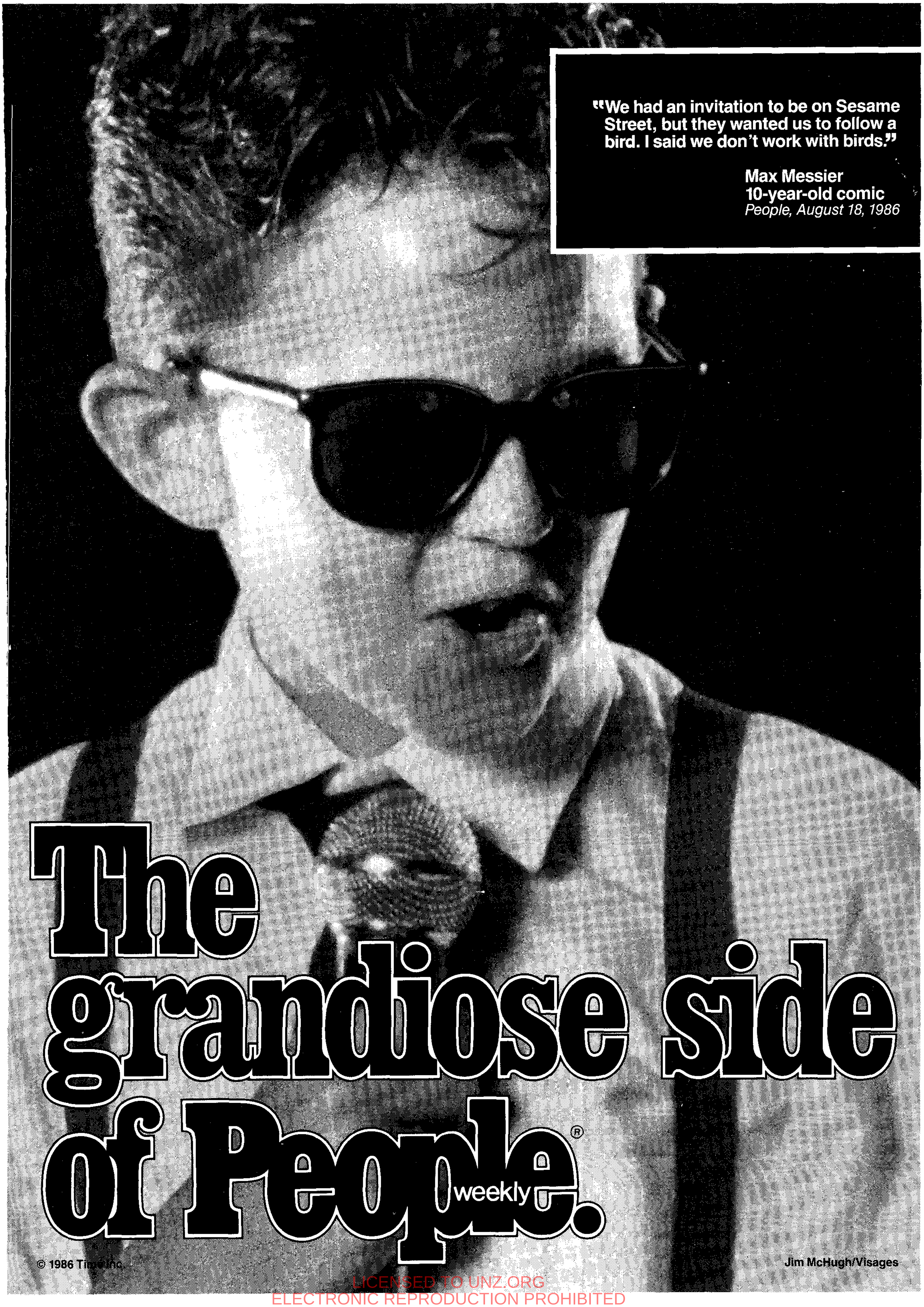
DEVONSHIRE DELIGHT: *Gordon Sterne and Uta Hagen in Shaw's 1896 Play Pleasant.*

Photograph by Martha Swope.

The cast contains one glory, several greater and lesser delights, and one disaster. Philip Bosco crowns a long career of playing Shavian roles with perspicacity and suavity by giving a performance that is unsurpassable, unforgettable, and, well, uncanny. His Waiter is good enough to eat, yet completely unfattening, containing no excess of any sort, only lean, sweet perfection. Fine as Leo G. Carroll was in the part in 1948 (can you believe that this play was absent from Broadway for 38 years? of course you can, that's what's killing Broadway), Bosco is better yet—sublime. Not far behind is the marvelous Valentine of Victor Garber, in whom wit and folly, callowness and wisdom are blended into a package of consummate charm, and of a Britishness few American actors could match. Uta Hagen, though she neither looks nor sounds right as Mrs. Clandon, manages a performance of considerable intelligence and humanity, perhaps a bit too much of the latter; the sharp haughtiness of Frieda Inescort in 1948 was more appropriate. Nice, mellow work, though.

Very good, too, is Lise Hilboldt, an actress I have had problems with before, but whose Gloria has lovely dynamic and emotional shading. She plays true double stops: two different strings bowed simultaneously into quivering harmony. Gordon Sterne is most enjoyable as the trusty solicitor, and Stephen McHattie gets the awesome creepiness of the barrister. Stefan Gierasch is a bit obvious as an embittered rich man, but only a bit; and John David Cullum is an adequate Philip. But then there is Amanda Plummer's Dolly. This smart, pert, garrulous, fetching yet trying young thing must be kept only fleetingly exasperating. Miss Plummer promptly escalates the exasperating into the insufferable, and proceeds from there to dizzying heights of manic self-indulgence. Expert at portraying misfits (and nothing else), she piles on tics, quirks, vocal and gestural paroxysms that would burst the seams of Grand Guignol, and thickens her words into a glutinous paste of impenetrability. It is Shaw's supreme triumph that some of Dolly's lines survive even this wanton destruction.

Stephen Porter's staging is consistently resourceful and elegant, animated but never hectic. Thomas Lynch's modest scenery nevertheless evokes an ambi-



“We had an invitation to be on Sesame Street, but they wanted us to follow a bird. I said we don’t work with birds.”

Max Messier
10-year-old comic
People, August 18, 1986

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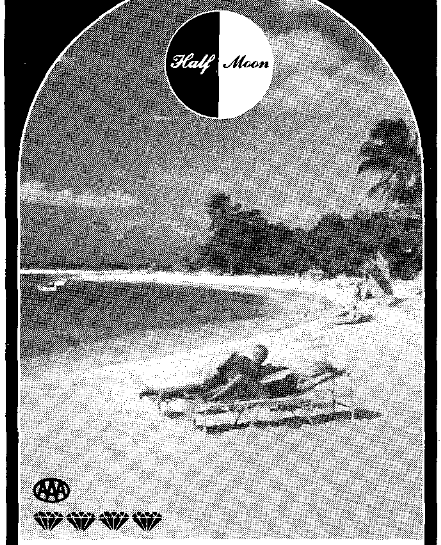

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"...*the dreamer* is full of high-quality talk—original, pungent, and poetic..."

ence, Richard Nelson's lighting is astute, and Martin Pakledinaz's costumes get progressively comelier. One final warning: Do not expect a barrage of belly laughs. Though *You Never Can Tell* has its share of uproarious passages and even scenes, the humor is generally inward, contained; it makes you beam rather than guffaw, and is the better for it.

YOU WOULD EXPECT THE WORST, WOULDN'T you, from a play called **the dreamer examines his pillow**, which caps its decapitalized title with the subtitle "A Heterosexual Homily"? But you'd be wrong. John Patrick Shanley's three-character play at the Double Image Theater is all talk, but much of it of high quality: pungent, thought-provoking, original, poetic in both the good and bad senses, and leading by stylized, fantasticated ways to genuinely startling illuminations.

Tommy, a ne'er-do-well on whom Donna, his girl, has walked out, sits in his terminally shabby apartment and apostrophizes his antiquated refrigerator containing nothing but beer. Refrigerator, young man, and dilapidated recliner in which he sits seem to be slowly decomposing. Enter Donna, furious, ostensibly to stop Tommy from screwing around with her sixteen-year-old sister, but groaning under a huge hidden agenda, hidden even from herself. They remonstrate, argue, fight, and analyze themselves and each other into a stupor.

In the second scene, Donna seeks out her dad, whom she hates, loves, and besieges with questions. A painter who became very successful, Dad stopped painting at the death of his wife, whom he bullied, betrayed, and destroyed out of—yes—love. Now he just sits, drinks, and sneers. Donna wants answers about who she was and is, and also wants Dad to force Tommy to marry her: "I want you to beat him up till his head is ringing like a bell. Will you do this for me, Dad?" The scene is an orgy of reciprocal revelation. In the third scene ... but enough of that.

The language gushes forth in great gobs of sense and absurdity, but absurdity with its own slanted, devious sense. Though this language is an uneasy mixture of the plebeian and the elevated, it does—when it doesn't take pratfalls—work. The characters have a way of sounding discomfitingly alike, but that, it turns out, is one of the points. There are impressive lines galore: "God is bigger and more rotten than you know"; "People don't usually part with their weird shit, because they know it's too easy to punch holes in it"; (concerning reproduction) "It was the first time sex went dead for me—when I found out what it was for"; and "I saw all women bald. I was deceived by hair. So I shaved them clean as a hardball." And many, many more, interwoven into a glinting tissue of tenderness and obscenity, pain and promise of redemption. Shanley is least persuasive in his arias about the raptures of sex; most when he lets his characters have at one another and themselves in torrents of rage and despair, sarcasm and sudden epiphany. Funny or moving, the play is a consistent challenge.

Enormously helpful are the actors, to whom the director, Max Mayer, wisely gives their head. As the outwardly and inwardly disheveled Tommy, Scott Renderer radiates the fun of disintegration and can squeeze humor even out of the maudlin. Graham Beckel, though too young for Dad, achieves an imposing array of paradoxical emotions, ranging from whimsical or sardonic aplomb to lethargic or lacerating self-hatred, all smartly executed. And as Donna, Anne O'Sullivan rattles around spectacularly between violence and vulnerability, shrewdness and bewilderment, real and imaginary barriers, as she throws herself at furniture, floors, and the mercy of familiar strangers. The actress charts a magnificent path through woolly complexities to a final, funny-sad oneness.

WHAT YOU WILL MAKE OF **Groucho: A Life in Revue,** by Arthur (son of Groucho) Marx and Robert Fisher, and directed by the former, depends entirely on how eager you are to caper, cavort, and slouch down that particular memory lane. There are laughs in these reminiscences, sometimes honestly harsh, sometimes prettied up. The performing by Frank Ferrante (Groucho), Les Marsden (Chico and Harpo), and Faith Prince (sundry girls in their lives) couldn't be improved on either as impersonation or as acting. But trippingly as this trip is taken, I find it an unnecessary journey.

The scenery by Michael Hotopp is an amusing clutter, and Baker Smith's costumes and Richard Winkler's lighting do not disappoint. I got from it all a number of gags and anecdotes I had forgotten or never encountered, but no enlightenment, no fresh insight into the Marx Brothers, show business, life. I laughed rather intermittently, admired the skill of the performers (though my awe was somewhat lessened when I read that both men have made careers out of Marxian impersonation), and left no wiser than I came. Oh yes, I did learn that Chico is pronounced with a short *i,* as in "chicks," after whom he inexorably chased. ▬

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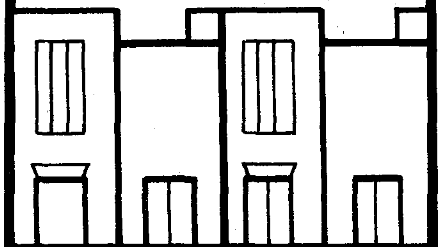

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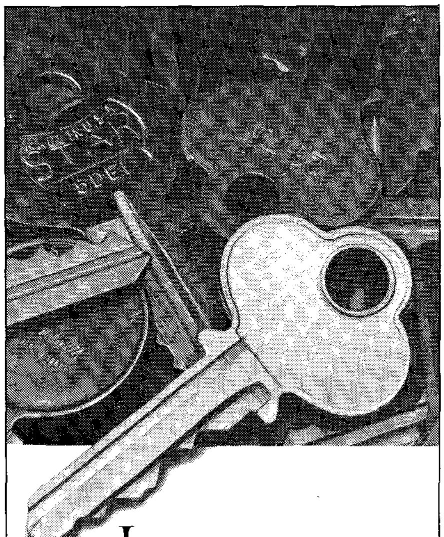

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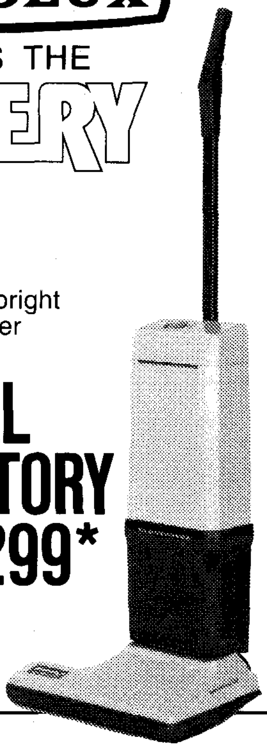

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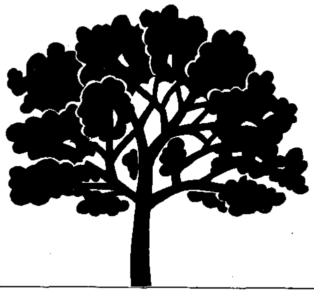

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FURS

FURS, IN MEN'S SIZES 36–48, AND WOMen's sizes petite 4–10 and 8–22½, are here at wholesale prices. Men's full-length coats: reversible Persian lamb, here $2,995; raccoon, here $2,795; unplucked nutria, here $895; unplucked beaver with raccoon collar, here $1,895. Also, men's unplucked-beaver strollers, here $1,500. For women: lightweight reversible dyed mink coats, here $5,995–$6,895; 50-in. Norwegian blue fox coats, here $1,495; unplucked-beaver coats, here $1,295; reversible Swakara tunics and coats, here $995 and $3,200, respectively; sheared or unsheared dyed muskrat strollers and coats, here $1,495 and $1,995, respectively; Russian broadtail coats, here $4,800–$6,500. Also, for men (sizes 38–44) and women (sizes 6–14), leather or shearling jackets and coats, here $495–$995 and $495–$895, respectively; and more. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Jenny Fur of New York, Ltd., 345 Seventh Ave., near 29th St., sixth floor (947-1345); Mon.–Fri. 9 a.m.–5:30 p.m. and Sat. and Sun. till 3 p.m. Sale 10/18–11/2.*

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by Daryl Hall

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He has an apartment in the West Village NYC
He has a farm in the country
He spends a lot of time in England
He drives a motorcycle
He likes history
He has studied magick
He likes Indian food
He believes in the power of the self
He believes in Soul
He's done some fighting in his life
There are a lot of ministers in his family
He's introspective
He spends a lot of time thinking about
the Big Picture
He reads voraciously
He's honest
His triple great grandmother was
a Revolutionary War spy
He grew up with the ghetto
He likes to shop
He used to go to church
He eats at Joe's
He doesn't follow orders
He draws cartoons
He cooks outdoors a lot
He believes in Soul
He doesn't care about winning
He's worried about censorship and
organized pressure groups
He likes cowboy boots
He has no use for fools
He's a nice guy
His girlfriend is Sara
His right lobe is over-developed
He makes Real Ale
He tries to think globally and act locally
He flunked Freshman Biology
He's old fashioned—he doesn't
believe in marriage

He's a musician first
He's everything else second

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CUE

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Oct. 21: *A Composer's Notes: Philip Glass and the Making of an Opera.* #2—The Stan & Ollie Follies. Oct. 13–15: *Saps at Sea; Scram!; Their First Mistake.* Oct. 16–18: *Sons of the Desert; Come Clean; Helpmates.* Oct. 19–21: *Our Relations; Brats; Hog Wild.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Oct. 15–16: *Fanny & Alexander.* Oct. 17–18: *The Road Warrior; Mad Max Beyond Thunderdome.* Oct. 19: *Accattone!; Streets of Sorrow.* Oct. 20: *Alphaville; Band of Outsiders.* Oct. 21: *The Little Foxes; Wuthering Heights* (1939).

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Oct. 16: *Aliens.* Beg. Oct. 17: *Crawlspace.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Sherman's March.* #2—Thru Oct. 16: *Private Practices: The Story of a Sex Surrogate.* Beg. Oct. 17: *My Beautiful Laundrette.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Stand By Me.* #2—*Blue Velvet.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *America.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*Clockwise.* #2—*The Gods Must Be Crazy.* #3—*'night, Mother.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. Oct. 15: *Alphaville; Le Gai Savoir.* Oct. 16: *Glorifying the American Girl; Hollywood Revue.* Oct. 17–18: *Ministry of Fear; The Fallen Idol.* Oct. 19: *From Here to Eternity; King Rat.* Oct. 20: *Rififi; Shoot the Piano Player.* Oct. 21: *Life With Father; Our Town.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Oct. 15–16: *The Man Who Fell to Earth; Time Stands Still.* Oct. 17–18: *Eraserhead; The Honeymoon Killers.* Oct. 19–21: *Scenes From a Marriage.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Deadly Friend.* #2—*Mona Lisa.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1 & #3—*That's Life!* #2 & #4—*She's Gotta Have It.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Back to School.* #2—Thru Oct. 16: *Nothing in Common.* Opening Oct. 17: *The Color of Money.* #3—*Tough Guys.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Jumpin' Jack Flash.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. Thru Oct. 16: *Stand By Me.* Opening Oct. 17: *The Color of Money.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Tough Guys.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Top Gun.* #2—*Peggy Sue Got Married.* #3—*"Crocodile" Dundee.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Peggy Sue Got Married.* #2—*Jumpin' Jack Flash.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *"Crocodile" Dundee.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—Thru Oct. 16: *Playing for Keeps.* #2—Thru Oct. 16: *Friday the 13th, Part VI: Jason Lives; A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*The Fly.* #2—*Deadly Friend.* #3—*Extremities.* #4—*Avenging Force.* #5—*Manhunter.* #6—*Back to School.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. Thru Oct. 16: *Top Gun.* Opening Oct. 17: *The Color of Money.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Running Scared.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. Thru Oct. 16: *Ruthless People.* Beg. Oct. 17: *Top Gun.* **EMBASSY 3—**Thru Oct. 16: *Heartburn.* Beg. Oct. 17: *Ruthless People.* **EMBASSY 4—***The Karate Kid Part II.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*She's Gotta Have It.* #2—*Aliens.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Ferris Bueller's Day Off; The Great Mouse Detective.* Theater closed to the public Oct. 14 & 20–22.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—Beg. Oct. 17: *Crawlspace.* #2—*Armed Response.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *That's Life!*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Tough Guys.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Nothing in Common.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *True Stories.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. Thru Oct. 16: *Partisans of Vilna.* Opening Oct. 17: *Sid & Nancy.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. Thru Oct. 16: *Stand By Me.* Opening Oct. 17: *Cactus.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Jumpin' Jack Flash.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Round Midnight.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. Thru Oct. 16: *Mona Lisa.* Beg. Oct. 17: *Blue Velvet.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Deadly Friend.* #2—*Tough Guys.*

54. BARONET—Third Ave. at 59th St. 355-1663. Thru Oct. 16: *Blue Velvet.* Beg. Oct. 17: *That's Life!* **CORONET**—Theater closed to the public Oct. 14. Thru Oct. 16: *That's Life!* Opening Oct. 17: *The Color of Money.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. Thru Oct. 16: *Caravaggio.* Opening Oct. 17: *Dancing in the Dark.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Otello.* **CINEMA II**—753-0774. *Down by Law.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru Oct. 16: *Back to School.* Opening Oct. 17: *Ratboy.* #2—*Peggy Sue Got Married.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *The Name of the Rose.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Clockwise.* #2—*Stand By Me.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Twist and Shout.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Children of a Lesser God.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Nothing in Common.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Jumpin' Jack Flash.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*"Crocodile" Dundee.* #2—*Top Gun.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Deadly Friend.* #2—*She's Gotta Have It.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Children of a Lesser God.* Subtitled print Oct. 18 only.

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Police.* #2—*Summer.* #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ménage.* #2—*Down by Law.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Nov. 15: The Private Eye. Oct. 14–15: *The Big Heat; Kiss Me Deadly.* Oct. 16–18: *Murder, My Sweet; Lady of Burlesque.* Oct. 19–20: *The Hound of the Baskervilles; The Private Life of Sherlock Holmes.* Oct. 21–22: *I Wake Up Screaming; The Dark Corner.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—Thru Oct. 16: *Nothing in Common.* Opening Oct. 17: *The Color of Money.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*"Crocodile" Dundee.* #2—*Jumpin' Jack Flash.* #3—*Peggy Sue Got Married.* #4—*The Name of the Rose.* #5—*Top Gun.* #6—*Where the River Runs Black.*

86. THALIA—95th St. W. of B'way. 222-3370. Oct. 15: *Insignificance; Eureka.* Oct. 16: *Easy Rider; Drive, He Said.* Oct. 17–18: *The Brother From Another Planet; Baby, It's You.* Oct. 19: *The Return of the Soldier; Lily in Love.* Oct. 20: *Blow-Up; Zabriskie Point.* Oct. 21: *Freaks; Chained for Life.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*Blue Velvet.* #2—*She's Gotta Have It.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Mona Lisa; Ruthless People.* #2—*No Surrender; Letter to Brezhnev.* #3—*Deadly Friend.* #4—*Top Gun.*

90. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Top Gun.* #2—*Deadly Friend.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 873-4225; Naturemax: 496-0900. Free with museum adm.: Oct. 15 at 7: Culture & Violence: "Violence in the Media": film segments and panel discussion. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m., 1:30 & 3:30, Sat.-Sun. at 10:30 a.m.; *Nomads of the Deep* and *Skyward:* Mon.-Fri. at 12:30, Wed., Fri.-Sun. at 4:30; *The Dream Is Alive:* Mon.-Fri. at 10:30 a.m. & 2:30, Sat.-Sun. at 12:30 & 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.-Sat. at 6 & 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. (718) 784-4742. Adm. $4; video only, $2. Video in the Gallery: Media Hostages: Oct. 16 at 7:30: Connie Coleman, Alan Powell, and Deanna Kamiel present their work; Oct. 17–18 at 6:30: *Media Burn* (1975) by Ant Farm, and *Media Hostages* (1985) by Chip Lord, Branda Miller, and Antonio Muntadas. Foreign Accents: Films made in America by foreign-born directors: Oct. 17 at 7:30: *The Lost Son* (1934), dir. Luis Trenker, and *The Reckless Moment* (1949), dir. Max Ophuls; Oct. 18 at 7:30: *Lion's Love* (1969), dir. Agnès Varda, and *Zabriskie Point* (1970), dir. Michelangelo Antonioni.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; members, students, and senior citizens $4. Looking Back: The Chinese Cultural Revolution. Oct. 17 at 7: *Chung Kuo* (Italy, 1972), dir. Michelangelo Antonioni.

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. (718) 638-5000. Adm. $3; members and senior citizens $2; students $1; museum adm. not included. Movies of the Machine Age. Oct. 19 at 3: Selected films (1896–1913), *Take Next Car* (1922), and *The Iron Horse* (1924), dir. John Ford.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $5; members free. Oct. 17 at 8: Super 8 films (1983–86) by Albert Nigrin; Nigrin present. Oct. 18 at 8: The Psychotronic Cinema: *The Hideous Sun Demon* (1959) and *Killers From Space* (1954); presented by author Michael Weldon. Oct. 19 at 8: New Filmmakers' Showcase; filmmakers present.

EDUCATIONAL ALLIANCE WEST—51 E. 10th St. 420-1150. Free. Oct. 16 at 8: *The Chosen* (1981), dir. Jeremy Paul Kagan, from Chaim Potok's novel.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Ciné-Club: adm. $3.50; students and senior citizens $2.50; members free; limited seating. Oct. 14–15 at 1, 3:15, 6 & 8:45: *Le Mystère Picasso* (France, 1956), dir. Henri-Georges Clouzot. Oct. 21–22 at 1, 3:15, 6 & 8:45: *Subway* (France, 1985), dir. Luc Besson.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Video-Feature: Thru Nov. 9: Tue.-Sun. noon-3, Tue. 5-6, continuous: *The World of Photography* (1986) by Michael Smith and William Wegman. David Hockney's Photo-Collages: A Wider Perspective: Thru Nov. 9: Tue.-Sun. at 3, Tue. at 6: *Interview With David Hockney* (1984) by Lawrence Weschler, *Painting With Light* (1986), and "Experiment in Cubist Television," from *South Bank Show* (1983).

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members, senior citizens, and students $4. Ozu & Hara: Films directed by Yasujiro Ozu starring Setsuko Hara. Oct. 17 at 7:30: *Tokyo Story* (Japan, 1953).

THE KITCHEN—512 W. 19th St. 255-5793. Oct. 16–17 at 8:30: adm. $5: *Two Moon July* (premiere), dir. Tom Bowes, with Laurie Anderson, David Byrne, and John

4

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Lurie. Video Viewing Room, thru Nov. 1, free: Tue.–Sat. at 1: *The Kipling Trilogy* (1984–85), *You Taste American* (1986), and *Moscow Does Not Believe in Queers* (1986) by John Greyson; 2:45: *My Father Sold Studebakers* (1982) and *My Mother Married Wilbur Stump* (1985) by Skip Sweeney; 3:45: *Hotel—Tapes* (1985) by Michael Klier; at 5: Tapes by request.

MAXWELLS—1039 Washington St., Hoboken, N.J. Adm. $3. Oct. 15 at 9: *Pauline at the Beach* (France, 1983), dir. Eric Rohmer.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program. Oct. 16–17 at 8 (spec. adm. $6): *Trilogy: Heroine, Bride,* and *Utopic Erotic;* a multimedia performance by Judith Scherer. Oct. 18 at 8: *Diary Film No. 1* by Hungarian filmmaker Andras Szirtes.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru Nov. 22: The Metropolitan Opera: The Television and Radio Legacy. Oct. 14–15 at 5:30, Oct. 17 at 12:30 (adm. $10; members $8; advance tickets available): Seminars with Alan Alda.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Thru Nov. 3: A Salute to the Soviet Republics. Oct. 16 at 2:30: *Descendant of the Snow Leopard* (Kirghizia, 1984), dir. Tolomush Okeev; at 6: *Trial on the Road/Checkpoint* (Russia, 1985), dir. Alexei German. Oct. 17 at 2:30: *Korrida* (Estonia, 1982), dir. Olev Neuland; at 6: *Sheherazade's 1002nd Night* (Tadjikstan, 1984), dir. Takhir Sabirov. Oct. 18 at 2: (See Oct. 17 at 6); at 5: *The Legend of Suram Fortress* (Georgia, 1985), dir. Sergei Paradjanov and Dodo Abashidze. Oct. 20 at 2:30: (See Oct. 18 at 5); at 6: Directors Guild of America Fiftieth Anniversary Tribute: Arthur Penn: *Alice's Restaurant* (1969), with Arlo Guthrie; Penn present. Oct. 21 at 2:30: *Farewell* (Russia, 1982), dir. Elem Klimov. **Titus Theater 2:** Oct. 16 at 3 & 6:30: What's Happening?: *Moments of Play* (1986) by Jorgen Leth. Thru Oct. 31: Thomas H. Ince, American Filmmaker. Oct. 17 at 3: Ince as Producer: *Flare-up Sal* (1918), dir. R. William Neill; 6:30: Ince as Producer: *Dangerous Hours* (1920), dir. Fred Niblo. Oct. 18 at 2:30: Ince as Producer: *The Clodhopper* (1917), dir. Victor Schertzinger; 5:30: Ince as Producer: *The Iced Bullet* (1917), dir. Reginald Barker. Oct. 19 at 2:30: (See Oct. 17 at 6:30); 5:30: (See Oct. 17 at 3). Oct. 20 at 3: Ince as Producer: *Hail the Woman* (1921), dir. John Griffith Wray; 6:30: Cineprobe: *A Woman's Touch* (1983) and *The Cup and the Lip* (1986), dir. Warren Sonbert. Oct. 21 at 3: Ince as Producer: *Bell Boy 13* (1923), dir. William A. Seiter.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Oct. 15 at 8: *Andrei Rublev* (U.S.S.R., 1966), dir. Andrei Tarkovsky. Oct. 16 at 8, Oct. 17 at 7:30 & 10:15, Oct. 18 at 8, Oct. 19 at 2, 5 & 8: *Sherman's March* (1986), dir. Ross McElwee; McElwee present Oct. 18 at 8 only; see review on page 119. Oct. 20 at 8: *Before Stonewall: The Making of a Gay and Lesbian Community* (1985), dir. Greta Schiller and Robert Rosenberg. Oct. 21 at 8 (spec. adm. $6/$4/$2): *The Strong Man* (1926), dir. Frank Capra; live piano accompaniment.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Oct. 16 at noon: Becoming American: *Tears Fall Twice* (1985) by Julia Robinson, and *Becoming American* (1982) by Ken Levine; at 6: Meet the Makers: Video artist Skip Sweeney. Oct. 21: Southern Fiction: at noon: *Roll of Thunder, Hear My Cry* (1975), dir. Jack Smith; 2:30: *The Sky Is Gray* (1980), dir. Stan Latham, and *The Autobiography of Miss Jane Pittman* (1974), dir. John Korty. At **Chatham Square Library, 33 E. B'way.** 925-8685 (Asian CineVision). Free. Oct. 15 at 4, Oct. 18 at 2:30: The Picture Train: Children's film series.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Oct. 15–23: The Films of Raymond Depardon. Oct. 15–16 at 8: *Empty Quarter (A Woman in Africa)* (1985) and *Les Années Déclic* (1983). Oct. 17–18 at 8: *Empty Quarter* and *Reporters* (1981). Oct. 19 & 21 at 8: *Empty Quarter* and *Faits Divers* (1983). Oct. 17–19 at 4 (adm. $6/$5): *Heimat* (West Germany, 1985), dir. Edgar Reitz, Parts 7–8. Public Service (free): Sat.–Sun. at 2: *Tosca's Kiss* (Switzerland, 1985), dir. Daniel Schmid.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. Shadow Catchers: Masters of Photography. Oct. 18 at 2: *Ansel Adams, Photographer* (1981), dir. John Huszar.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. Oct. 19 at 1:30: Silents Into Sound: *The March on Paris* (1976) by Walter Gutman.

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. $5. Short Takes: A Celebration of Short Film. Oct. 21 at 6:30: *The Dentist* (1932), with W. C. Fields, *It Ain't City Music* (1973) by Tom Davenport, *N.Y., N.Y.* (1957) by Francis Thompson, *The Plow That Broke the Plains* (1936) by Pare Lorentz, *Deliberating Man* (1985) by Emily Hubley, and *Miracle of Life* (1977) by David Adams; Hubley will introduce *Deliberating Man.*

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. New American Filmmakers. Thru Nov. 7: James Benning. Tue. at 2, Wed.–Sat. at noon, Sun. at 1: Oct. 14–19: *11 x 14* (1976); Oct. 21–26: *Grand Opera* (1979). Tue. at 6:30 (Oct. 21–26: Tue. at 6), Wed.–Sat. at 3, Sun. at 4: Oct. 14–19: *One Way Boogie Woogie* (1977); Oct. 21–26: *Him and Me* (1982).

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000; Y-Charge: 996-1100. Adm. $9; series tickets available. From Script to Screen: Screenwriters on Screenwriting; moderated by Annette Insdorf. Oct. 16 at 8:15: *The Manhattan Project* (1986), dir. and co-scripted by Marshall Brickman; Brickman present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Deadly Friend.* #2—*Tough Guys.* #3—Thru Oct. 16: *Armed Response.* #4—Thru Oct. 16: *The Karate Kid Part II.* Beg. Oct. 17: *The Color of Money.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. Program unavailable.

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*"Crocodile" Dundee.* #2—Thru Oct. 16: *The Karate Kid Part II.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Peggy Sue Got Married.* #2—*Tough Guys.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. *Deadly Friend.*

106. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. #1—*Deadly Friend.* #2—Beg. Oct. 17: *Crawlspace.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Tough Guys.* #2—*"Crocodile" Dundee.* #3—*Jumpin' Jack Flash.* #4—*Deadly Friend.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Stand By Me.* #2—*The Fly.* #3—*Top Gun.* #4—*Nothing in Common.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Jumpin' Jack Flash.* #2—Beg. Oct. 17: *The Color of Money.* #3—*Deadly Friend.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*"Crocodile" Dundee.* #2—*Tough Guys.* #3—*Playing for Keeps.* #4—*Children of a Lesser God.* #5—*That's Life!* #6—*Deadly Friend.* #7—*Jumpin' Jack Flash.* #8—*Top Gun.* #9—*Stand By Me.* #10—*Running Scared.* #11—*She's Gotta Have It.* #12—*Aliens.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Tough Guys.* #2—*That's Life!* #3—*Stand By Me.* #4—*Blue Velvet.* #5—*Peggy Sue Got Married.* #6—Thru Oct. 16: *Ruthless People.* Beg. Oct. 17: *She's Gotta Have It.* #7—Thru Oct. 16: *The Karate Kid Part II.* Beg. Oct. 17: *The Color of Money.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Deadly Friend.* #2—*Top Gun.* #3—*"Crocodile" Dundee.* #4—*Nothing in Common; Back to School.* #5—Thru Oct. 16: *Running Scared; Ferris Bueller's Day Off.* Beg. Oct. 17: *Crawlspace.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Top Gun.* #2—Thru Oct. 16: *Ruthless People; The Karate Kid Part II.* Beg. Oct. 17: *The Color of Money.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—*Top Gun.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Peggy Sue Got Married.* #2—*That's Life!* #3—*Stand By Me.* #4—Thru Oct. 16: *Back to School.* Beg. Oct. 17: *The Name of the Rose.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*Tough Guys.* #2—*Deadly Friend.* #3—*Jumpin' Jack Flash.* #4—Beg. Oct. 17: *Crawlspace.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*That's Life!* #2—*Tough Guys.* #3—*Peggy Sue Got Married.* #4—*Deadly Friend.* #5—*"Crocodile" Dundee.* #6—Thru Oct. 16: *Children of a Lesser God.* Beg. Oct. 17: *The Color of Money.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Children of a Lesser God.* #2—*Peggy Sue Got Married.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Tough Guys.* #2—*Jumpin' Jack Flash.* #3—Thru Oct. 16: *Top Gun.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Jumpin' Jack Flash.* #2—*Deadly Friend.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*"Crocodile" Dundee.* #2—*Top Gun.* #3—*The Karate Kid Part II.* #4—*She's Gotta Have It.*

212. FLATBUSH—AVENUE U—Ave. U at E. 16th St. 645-3800. #1—Thru Oct. 16: *Nothing in Common.* #2—Program unavailable.

214. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru Oct. 16: *Top Gun.* Beg. Oct. 17: *Crawlspace.* #2—*Jumpin' Jack Flash.* #3—*Deadly Friend.* #4—*She's Gotta Have It.*

215. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.*

216. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Deadly Friend.* #2—Thru Oct. 16: *Stand By Me.* Beg. Oct. 17: *The Color of Money.* #3—*Peggy Sue Got Married.* #4—*Jumpin' Jack Flash.*

217. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Oct. 16: *Armed Response; Women's Prison Massacre.*

218. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Oct. 16: *She's Gotta Have It.* Beg. Oct. 17: *Stand By Me.* #2—*That's Life!* #3—*The Name of the Rose.* #4—*Tough Guys.* #5—*Top Gun.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Oct. 16: *She's Gotta Have It.* Beg. Oct. 17: *'night, Mother.* #2—*That's Life!*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Jumpin' Jack Flash.* #2—Thru Oct. 16: *Women's Prison Massacre.* Beg. Oct. 17: *The Color of Money.* #3—*Deadly Friend.* #4—*Tough Guys.* #5—Thru Oct. 16: *"Crocodile" Dundee.* Beg. Oct. 17: *Crawlspace.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*"Crocodile" Dundee.* #2—Thru Oct. 16: *The Delta Force.* Beg. Oct. 17: *Crawlspace.*

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Peggy Sue Got Married.* #2—*Deadly Friend.* #3—*Tough Guys.* #4—*Jumpin' Jack Flash.* #5—*Blue Velvet.* #6—Thru Oct. 16: *Running Scared.* Beg. Oct. 17: *The Color of Money.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Deadly Friend.* #2—*"Crocodile" Dundee.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Stand By Me.* #2—*That's Life!* #3—Thru Oct. 16: *Ruthless People.* Beg. Oct. 17: *The Name of the Rose.* #4—Thru Oct. 16: *Top Gun.* Beg. Oct. 17: *The Color of Money.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*That's Life!* #2—*Stand By Me.* #3—*Tough Guys.* #4—*Jumpin' Jack Flash.* #5—*Blue Velvet.* #6—*The Name of the Rose.* #7—Thru Oct. 16: *Ruthless People.* Beg. Oct. 17: *The Color of Money.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*"Crocodile" Dundee.* #2—*Top Gun.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Nothing in Common.* #2—*Top Gun.* #3—*The Fly.* #4—*Stand By Me.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Peggy Sue Got Married.* #2—*Tough Guys.* #3—*Jumpin' Jack Flash.* #4—Thru Oct. 16: *Top Gun.* Beg. Oct. 17: *Crawlspace.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Tough Guys.* #2—*That's Life!*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Ruthless People.* #2—Thru Oct. 16: *Back to School.* Beg. Oct. 17: *Nothing in Common.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—Thru Oct. 16: *The Name of the Rose.* Beg. Oct. 17: *The Color of Money.* #2—*Blue Velvet.* #3—*Tough Guys.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Stand By Me.* #2—*That's Life!*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Children of a Lesser God.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Deadly Friend.* #2—*Peggy Sue Got Married.* #3—*Jumpin' Jack Flash.* #4—Thru Oct. 16: *Aliens.* Beg. Oct. 17: *Crawlspace.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Tough Guys.* #2—*That's Life!* #3—*Jumpin' Jack Flash.* #4—Thru Oct. 16: *Top Gun.* Beg. Oct. 17: *Crawlspace.* #5—Thru Oct. 16: *Stand By Me.* Beg. Oct. 17: *The Color of Money.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Peggy Sue Got Married.* #2—*Children of a Lesser God.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Stand By Me.* #2—Thru Oct. 16: *The Karate Kid Part II.* Beg. Oct. 17: *The Color of Money.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Tough Guys.* #2—*Jumpin' Jack Flash.* #3—*Deadly Friend.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Oct. 16: *Extremities.* #2—*"Crocodile" Dundee.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Deadly Friend.* #2—Thru Oct. 16: *Back to School.* Beg. Oct. 17: *The Color of Money.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Playing for Keeps.* #2—*Nothing in Common.* #3—*The Fly.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*"Crocodile" Dundee.* #2—*Top Gun.*

STATEN ISLAND

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400. ELTINGVILLE—AMBOY—356-3800. #1—*That's Life!* #2—*"Crocodile" Dundee.*

401. NEW DORP—HYLAN—351-6601. #1—*Stand By Me.* #2—*Children of a Lesser God.*

402. NEW DORP—LANE—351-2110. *Tough Guys.*

403. NEW DORP—RAE—979-0444. #1—*Peggy Sue Got Married.* #2—*Deadly Friend.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Jumpin' Jack Flash.* #2—Thru Oct. 16: *Playing for Keeps.* Beg. Oct. 17: *The Color of Money.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Jumpin' Jack Flash.* #2—Thru Oct. 16: *Top Gun.* Beg. Oct. 17: *The Color of Money.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Stand By Me.* #2—*That's Life!*

501. BELLMORE—MOVIES—783-7200. Thru Oct. 16: *Back to School.*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Tough Guys.* #2—*Deadly Friend.* #3—*That's Life!* #4—*Stand By Me.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Tough Guys.* #2—*Peggy Sue Got Married.* #3—*Top Gun.* #4—Thru Oct. 16: *Nothing in Common.* Beg. Oct. 17: *The Color of Money.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Jumpin' Jack Flash.* #2—Thru Oct. 16: *"Crocodile" Dundee.* Beg. Oct. 17: *The Color of Money.* #3—*Peggy Sue Got Married.* #4—*Children of a Lesser God.*

506. GREAT NECK—SQUIRE—466-2020. #1—*Tough Guys.* #2—*Jumpin' Jack Flash.* #3—Thru Oct. 16: *Deadly Friend.* Beg. Oct. 17: *The Color of Money.*

507. HEWLETT—RKO—791-6768. Thru Oct. 16: *About Last Night . . . .*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Oct. 16: *Nothing in Common.* Beg. Oct. 17: *Crawlspace.* #2—*Tough Guys.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Children of a Lesser God.* #2—*Blue Velvet.* #3—Thru Oct. 16: *A Room With a View.* Beg. Oct. 17: *'night, Mother.* #4—*Jumpin' Jack Flash.* #5—*"Crocodile" Dundee.* #6—*Top Gun.*

510. LAWRENCE—RKO—371-0203. #1—*Top Gun.* #2—Thru Oct. 16: *The Fly.* Beg. Oct. 17: *The Color of Money.* #3—*Deadly Friend.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Oct. 16: *Mona Lisa.* #2—*Ruthless People.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—*Playing for Keeps.* #4—*Top Gun.* #5—*Peggy Sue Got Married.* #6—*Jumpin' Jack Flash.*

513. LONG BEACH—PARK AVENUE—432-0576. Thru Oct. 16: *Nothing in Common.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*Peggy Sue Got Married.* #2—*Tough Guys.* #3—*That's Life!* #4—*Jumpin' Jack Flash.*

515. LYNBROOK—STUDIO ONE—599-1444. Program unavailable.

516. MALVERNE—TWIN—599-6966. #1—Thru Oct. 16: *The Lightship.* #2—*Ruthless People.*

517. MANHASSET—MANHASSET—627-7887. #1—*Peggy Sue Got Married.* #2—*"Crocodile" Dundee.* #3—*Children of a Lesser God.*

518. MASSAPEQUA—PEQUA—799-6464. Thru Oct. 16: *Tough Guys.* Beg. Oct. 17: *The Color of Money.*

519. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*"Crocodile" Dundee.* #2—*That's Life!* #3—*Deadly Friend.* #4—*Stand By Me.* #5—Thru Oct. 16: *Running Scared.* Beg. Oct. 17: *Crawlspace.* #6—*Peggy Sue Got Married.* #7—*Top Gun.* #8—*Jumpin' Jack Flash.* #9—Beg. Oct. 17: *Tough Guys.*

520. MERRICK—TWIN—546-1270. #1—Thru Oct. 16: *Heartburn.* #2—Thru Oct. 16: *Nothing in Common.*

521. NEW HYDE PARK—HERRICKS—747-0555. #1—*Stand By Me.* #2—*Nothing in Common.*

522. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Oct. 16: *Back to School.* #2—Thru Oct. 16: *Ruthless People.*

524. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Nothing in Common.* #2—*Ferris Bueller's Day Off; The Great Mouse Detective.*

525. PORT WASHINGTON—MOVIES—944-6200. #1—*Nothing in Common.* #2—*Jumpin' Jack Flash.* #3—*Top Gun.* #4—*Deadly Friend; The Great Mouse Detective.*

526. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Children of a Lesser God.*

527. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Blue Velvet.* #2—*"Crocodile" Dundee.*

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528. ROSLYN—ROSLYN—621-8488. #1—*That's Life!* #2—*Stand By Me.*

529. SYOSSET—SYOSSET—921-5810. #1—Tent.: *Peggy Sue Got Married.* #2—*Deadly Friend.* #3—*Stand By Me.*

530. SYOSSET—UA CINEMA 150—364-0700. Tent.: *That's Life!*

531. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—Thru Oct. 16: *Aliens.* Beg. Oct. 17: *The Name of the Rose.* #2—*Peggy Sue Got Married.* #3—*Jumpin' Jack Flash.*

532. VALLEY STREAM—SUNRISE—825-5700. #1—*That's Life!* #2—*Children of a Lesser God.* #3—*Armed Response; The Karate Kid Part II.* #4—*Top Gun.* #5—*Deadly Friend.* #6—*She's Gotta Have It.* #7—*Blue Velvet.* #8—*Back to School.* #9—*"Crocodile" Dundee.* #10—*Tough Guys.* #11—*Running Scared.* #12—*Stand By Me.*

533. WANTAGH—RKO—781-6969. Thru Oct. 16: *About Last Night . . . .*

534. WESTBURY—DRIVE-IN—334-3400. #1—*Jumpin' Jack Flash.* #2—Thru Oct. 16: *Deadly Friend.* Beg. Oct. 17: *Crawlspace.* #3—*"Crocodile" Dundee.*

535. WESTBURY—WESTBURY—333-1911. Program unavailable.

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Jumpin' Jack Flash.* #2—*Stand By Me.* #3—*Tough Guys.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Children of a Lesser God.* #2—*Ruthless People.* #3—*Top Gun.*

603. BAY SHORE—CINEMA—665-1722. *Peggy Sue Got Married.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*"Crocodile" Dundee.* #2—*Deadly Friend.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Tent.: *Top Gun; Gung Ho.* #2—Thru Oct. 16: *Ferris Bueller's Day Off; Pretty in Pink.* Beg. Oct. 17 (tent.): *Crawlspace.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Oct. 16: *About Last Night . . . .* Beg. Oct. 17: *Ruthless People.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Tough Guys.* #2—*Top Gun.* #3—*Children of a Lesser God.* #4—*Blue Velvet.* #5—*Stand By Me.* #6—*Playing for Keeps.* #7—*Running Scared.* #8—*"Crocodile" Dundee.* #9—*That's Life!* #10—*Back to School.* #11—*Deadly Friend.* #12—*Jumpin' Jack Flash.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Blue Velvet.* #2—*Stand By Me.* #3—*Children of a Lesser God.* #4—*Top Gun.* #5—*"Crocodile" Dundee.* #6—*That's Life!* #7—*Jumpin' Jack Flash.* #8—*Tough Guys.* #9—*Playing for Keeps.* #10—*Deadly Friend.*

610. COMMACK—RKO—499-4545. #1—*Peggy Sue Got Married.* #2—*Ferris Bueller's Day Off.*

611. CORAM—PINE—698-6442. #1—*Nothing in Common.* #2—*Heartburn.* #3—*Ruthless People.* #4—*Jumpin' Jack Flash.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Jumpin' Jack Flash.* #2—*Tough Guys.* #3—*"Crocodile" Dundee.* #4—*Deadly Friend.* #5—*That's Life!* #6—*Top Gun.* #7—Thru Oct. 16: *Peggy Sue Got Married.* Beg. Oct. 17: *The Color of Money.* #8—*Peggy Sue Got Married.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Peggy Sue Got Married.* #2—*Jumpin' Jack Flash.* #3—*Children of a Lesser God.* #4—*That's Life!* #5—Thru Oct. 16: *Deadly Friend.* Beg. Oct. 17: *The Color of Money.*

614. ELWOOD—ELWOOD—499-7800. #1—*That's Life!* #2—*Children of a Lesser God.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Tough Guys.* #2—*Jumpin' Jack Flash.* #3—Thru Oct. 16: *Nothing in Common.* Beg. Oct. 17: *"Crocodile" Dundee.* #4—*Deadly Friend.*

619. HUNTINGTON—RKO WHITMAN—423-1300. Thru Oct. 16: *"Crocodile" Dundee.* Beg. Oct. 17: *The Color of Money.*

620. ISLIP—ISLIP—581-5200. #1—*That's Life!* #2—*Tough Guys.* #3—*Jumpin' Jack Flash.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Thru Oct. 16: *Top Gun.* Beg. Oct. 17: *The Color of Money.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Oct. 16: *Ruthless People.*

623. LINDENHURST—LINDENHURST—888-5400. Thru Oct. 16: *Back to School.* Beg. Oct. 17: *Nothing in Common.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Peggy Sue Got Married.* #2—*Jumpin' Jack Flash.* #3—*Tough Guys.* #4—*"Crocodile" Dundee.* #5—*That's Life!*

625. MONTAUK—THE MOVIES—668-2393. Thru Oct. 16: *Ruthless People.*

626. NORTHPORT—NORTHPORT—261-8600. Thru Oct. 16: *About Last Night . . . .* Beg. Oct. 17: *Ruthless People.*

627. OAKDALE—OAKDALE—589-8118. Thru Oct. 16: *Nothing in Common.* Beg. Oct. 17: *Ruthless People.*

628. PATCHOGUE—TRIPLEX—475-0601. #1—*Peggy Sue Got Married.* #2—*Jumpin' Jack Flash.* #3—Thru Oct. 16: *"Crocodile" Dundee.* Beg. Oct. 17: *The Color of Money.*

630. PORT JEFFERSON—MINI EAST—928-6555. *Deadly Friend.* **WEST**—*Stand By Me.*

631. RIVERHEAD—SUFFOLK—727-3133. Thru Oct. 16: *Ferris Bueller's Day Off; Playing for Keeps.*

633. SAG HARBOR—SAG HARBOR—725-0010. Thru Oct. 16: *Mona Lisa.* Beg. Oct. 17 (tent.): *My Beautiful Laundrette.*

634. SAYVILLE—SAYVILLE—589-0232. #1—*Top Gun.* #2—*Tough Guys.* #3—*"Crocodile" Dundee.*

636. SMITHTOWN—SMITHTOWN—265-1551. *Jumpin' Jack Flash.*

637. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru Oct. 16: *Stand By Me.* Beg. Oct. 17: *'night, Mother.* #2—*"Crocodile" Dundee.* #3—*Tough Guys.*

638. STONY BROOK—LOEWS—751-2300. #1—*"Crocodile" Dundee.* #2—*Peggy Sue Got Married.* #3—*Children of a Lesser God.*

639. WEST ISLIP—TWIN—669-2626. #1—*Nothing in Common.* #2—*Ruthless People.*

640. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*"Crocodile" Dundee.* #2—Thru Oct. 16: *Top Gun.*

641. WESTHAMPTON—WESTHAMPTON—288-1500. *Tough Guys.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru Oct. 16: *Stand By Me.* Beg. Oct. 17: *The Color of Money.* #2—*"Crocodile" Dundee.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Children of a Lesser God.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Top Gun.* #2—*That's Life!* #3—*Running Scared.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Peggy Sue Got Married.* #2—*That's Life!*

704. HARRISON—CINEMA—835-9800. Thru Oct. 16: *Ruthless People.*

705. HARTSDALE—CINEMA—428-2200. #1—*Tough Guys.* #2—*Children of a Lesser God.* #3—*Top Gun.* #4—*Deadly Friend.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Tough Guys.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*Deadly Friend.* #4—Thru Oct. 16: *Stand By Me.* Beg. Oct. 17: *The Color of Money.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Oct. 16: *Deadly Friend.* Beg. Oct. 17: *Stand By Me.* #2—*That's Life!* #3—*Peggy Sue Got Married.* #4—*Tough Guys.* #5—*Jumpin' Jack Flash.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Oct. 16: *Nothing in Common.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Deadly Friend.* #2—*Jumpin' Jack Flash.*

711. NEW ROCHELLE—TOWN—632-9700. *Top Gun.*

712. OSSINING—ARCADIAN—941-5200. #1—*Tough Guys.* #2—Thru Oct. 16: *Nothing in Common.* Beg. Oct. 17: *The Color of Money.* #3—*Deadly Friend.*

713. PEEKSKILL—BEACH—737-6262. #1—*Top Gun.* #2—*Peggy Sue Got Married.* #3—*Tough Guys.* #4—*Back to School.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.* #3—*Jumpin' Jack Flash.* #4—Thru Oct. 16: *Deadly Friend.* Beg. Oct. 17: *The Color of Money.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Oct. 16: *Nothing in Common.*

716. PLEASANTVILLE—ROME—769-0720. #1—*"Crocodile" Dundee.* #2—*Top Gun.*

717. RYE—RYE RIDGE—939-8177. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.*

718. SCARSDALE—FINE ARTS—723-6699. Thru Oct. 16: *A Room With a View.* Beg. Oct. 17: *Men . . . .*

719. SCARSDALE—PLAZA—725-0078. Program unavailable.

720. WHITE PLAINS—GALLERIA—997-8198. #1—Thru Oct. 16: *Playing for Keeps.* #2—*"Crocodile" Dundee.*

721. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru Oct. 16: *Back to School.* Beg. Oct. 17: *The Color of Money.* #2—*Stand By Me.* #3—*Peggy Sue Got Married.* #4—*Jumpin' Jack Flash.*

722. YONKERS—MOVIELAND—793-0002. #1—*Tough Guys.* #2—*Blue Velvet.* #3—*Deadly Friend.* #4—*"Crocodile" Dundee.* #5—*The Name of the Rose.* #6—*Children of a Lesser God.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Top Gun.* #2—*Ruthless People.* #3—*That's Life!* #4—*Tough Guys.* #5—*Back to School.* #6—*Stand By Me.* #7—*Peggy Sue Got Married.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Oct. 16: *Playing for Keeps.* #2—Thru Oct. 16: *Nothing in Common.*

Rockland County

752. NANUET—MALL—623-6336. *Deadly Friend.*

753. NANUET—ROUTE 59—623-3355. *The Name of the Rose.*

754. NANUET—RKO MOVIES—623-0211. #1—*Tough Guys.* #2—Thru Oct. 16: *Playing for Keeps; Blue Velvet.* Beg. Oct. 17: *The Color of Money.* #3—*That's Life!* #4—*Stand By Me.* #5—*Peggy Sue Got Married.*

755. NEW CITY—TOWN—634-5100. #1—*"Crocodile" Dundee.* #2—Thru Oct. 16: *The Karate Kid Part II.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Jumpin' Jack Flash.* #2—*Deadly Friend.*

757. NYACK—CINEMA EAST—358-6631. *Children of a Lesser God.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*"Crocodile" Dundee.* #2—*Tough Guys.*

760. PEARL RIVER—PEARL RIVER—735-6500. Thru Oct. 16: *Nothing in Common.* Beg. Oct. 17: *The Color of Money.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Jumpin' Jack Flash.*

762. SPRING VALLEY—PIX—425-6902. #1—*Children of a Lesser God.* #2—Thru Oct. 16: *Top Gun.* Beg. Oct. 17: *'night, Mother.*

763. STONY POINT—9 W CINEMA—942-0303. *Top Gun.*

764. SUFFERN—LAFAYETTE—357-6030. *Peggy Sue Got Married.*

765. WEST HAVERSTRAW—PLAZA—947-2220. Thru Oct. 16: *Ruthless People.* Beg. Oct. 17: *Nothing in Common.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Blue Velvet.* #2—*That's Life!*

801. DANBURY—CINE—743-2200. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—Thru Oct. 16: *Top Gun.* Beg. Oct. 17: *The Color of Money.*

802. DANBURY—CINEMA—748-2923. #1—*Tough Guys.* #2—*Peggy Sue Got Married.*

803. DANBURY—PALACE—748-7496. #1—*Jumpin' Jack Flash.* #2—*Stand By Me.* #3—*Deadly Friend.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Deadly Friend.* #2—*Jumpin' Jack Flash.*

806. FAIRFIELD—COUNTY—334-1411. *Ferris Bueller's Day Off.*

807. GREENWICH—CINEMA—869-6030. #1—*That's Life!* #2—Thru Oct. 16: *Blue Velvet.* Beg. Oct. 17: *'night, Mother.*

808. GREENWICH—PLAZA—869-4030. #1—*Children of a Lesser God.* #2—*The Name of the Rose.* #3—*Stand By Me.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—Thru Oct. 16: *Stand By Me.* Beg. Oct. 17: *The Color of Money.* #2—*Peggy Sue Got Married.*

810. NORWALK—CINEMA—838-4504. #1—*Stand By Me.* #2—*Jumpin' Jack Flash.*

811. NORWALK—NORWALK—866-9202. *Deadly Friend.*

812. RIDGEFIELD—CINEMA—438-3338. Thru Oct. 16: *Nothing in Common; Doctor Dolittle; Spacecamp.*

813. SOUTH NORWALK—SONO—866-9202. *Mona Lisa.*

814. SPRINGDALE—STATE—325-0250. Thru Oct. 16: *The Fly.*

815. STAMFORD—AVON—324-9205. #1—*Top Gun.* #2—*Deadly Friend.*

816. STAMFORD—CINEMA—324-3100. #1—*"Crocodile" Dundee.* #2—*Peggy Sue Got Married.* #3—*Tough Guys.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Jumpin' Jack Flash.* #2—Thru Oct. 16: *The Karate Kid Part II.* Beg. Oct. 17: *The Color of Money.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*"Crocodile" Dundee.* #2—Thru Oct. 16: *Tough Guys.* Beg. Oct. 17: *Children of a Lesser God.* #3—Thru Oct. 16: *Stand By Me.* Beg. Oct. 17: *The Color of Money.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Children of a Lesser God.* #2—Thru Oct. 16: *The Name of the Rose.* Beg. Oct. 17: *The Color of Money.* #3—227-9619. *"Crocodile" Dundee.* #4—226-6666. *Peggy Sue Got Married.*

820. WESTPORT—POST—227-0500. *That's Life!*

821. WILTON—CINEMA—762-5678. *Tough Guys.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*"Crocodile" Dundee.* #2—*Jumpin' Jack Flash.* #3—*Deadly Friend.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Tough Guys.* #2—*Jumpin' Jack Flash.*

903. JERSEY CITY—STATE—653-5200. #1—*Deadly Friend.* #2—*She's Gotta Have It.* #3—*Aliens.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Deadly Friend.* #2—*Stand By Me.* #3—*Top Gun.* #4—*That's Life!*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.* #3—*Tough Guys.* #4—*The Name of the Rose.* #5—*Jumpin' Jack Flash.* #6—*Peggy Sue Got Married.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Oct. 16: *Armed Response; Women's Prison Massacre.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jumpin' Jack Flash.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Deadly Friend.* #2—*She's Gotta Have It.*

912. CEDAR GROVE—CINEMA 23—239-1462. *That's Life!*

914. LIVINGSTON—COLONY—992-0800. *That's Life!*

915. MAPLEWOOD—MAPLEWOOD—763-3100. Thru Oct. 16: *Stand By Me.* Beg. Oct. 17: *The Color of Money.*

916. MILLBURN—RKO—376-0800. #1—*Blue Velvet.* #2—*Tough Guys.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Tough Guys.* #2—Thru Oct. 16: *Top Gun.* Beg. Oct. 17: *'night, Mother.* #3—Thru Oct. 16: *Men . . . .* Beg. Oct. 17: *The Color of Money.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Aliens.* #2—*The Fly.* #3—*The Karate Kid Part II.*

919. NUTLEY—FRANKLIN—667-1777. #1—*"Crocodile" Dundee.* #2—*Tough Guys.* #3—Thru Oct. 16: *Top Gun.* Beg. Oct. 17: *The Color of Money.*

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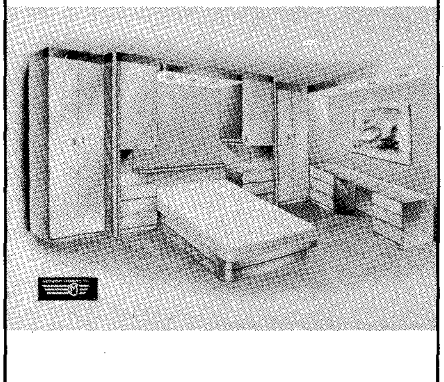

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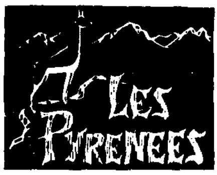

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920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*Stand By Me.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*"Crocodile" Dundee.* #2—*The Name of the Rose.* #3—*Children of a Lesser God.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Oct. 16: *Back to School.*

931. CRANFORD—RKO—276-9120. #1—*Nothing in Common.* #2—*Tough Guys.*

932. ELIZABETH—ELMORA—352-3483. *Ruthless People; Down and Out in Beverly Hills.*

935. UNION—FIVE POINTS—964-3466. #1—*Jumpin' Jack Flash.* #2—*Deadly Friend.*

936. UNION—LOST PICTURE SHOW—964-4497. *Men . . . .*

937. UNION—RKO—686-4373. #1—Thru Oct. 16: *"Crocodile" Dundee.* Beg. Oct. 17: *The Color of Money.* #2—*Children of a Lesser God.*

938. WESTFIELD—RIALTO—232-1288. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*That's Life!*

939. WESTFIELD—TWIN—654-4720. #1—*Top Gun.* #2—*Back to School.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Top Gun.*

951. CLOSTER—CLOSTER—768-8800. *"Crocodile" Dundee.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Jumpin' Jack Flash.* #2—*Children of a Lesser God.* #3—*Nothing in Common.* #4—*Peggy Sue Got Married.*

953. EMERSON—TOWN—261-1000. #1—*That's Life!* #2—*Jumpin' Jack Flash.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru Oct. 16: *Aliens.* Beg. Oct. 17: *Crawlspace.* #2—*Ruthless People.*

955. FAIRVIEW—TWIN—941-2424. #1—*Top Gun.* #2—*"Crocodile" Dundee.*

956. FORT LEE—LINWOOD—944-6900. #1—*Tough Guys.* #2—*Deadly Friend.*

957. FORT LEE—SHARON—224-0202. *Stand By Me.*

958. OAKLAND—TWIN—337-4478. #1—*That's Life!* #2—*Deadly Friend.*

959. PARAMUS—CINEMA 35—845-5070. *Ruthless People.*

961. PARAMUS—RKO BERGEN MALL—845-4449. Thru Oct. 16: *A Room With a View.* Beg. Oct. 17: *Men . . . .*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*Tough Guys.* #2—Thru Oct. 16: *She's Gotta Have It.* Beg. Oct. 17: *'night, Mother.* #3—*Blue Velvet.* #4—*The Name of the Rose.* #5—*Playing for Keeps.* #6—*Children of a Lesser God.* #7—*Deadly Friend.* #8—*Top Gun.* #9—*That's Life!* #10—*Stand By Me.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*"Crocodile" Dundee.*

964. RAMSEY—CINEMA—825-2090. Thru Oct. 16: *Top Gun.* Beg. Oct. 17: *The Color of Money.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Thru Oct. 16: *Ruthless People.*

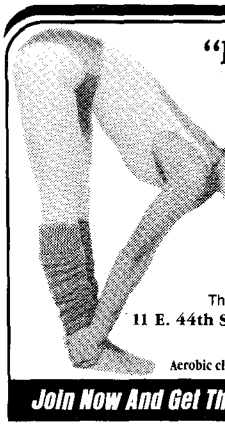
967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Jumpin' Jack Flash.* #2—*"Crocodile" Dundee.* #3—Thru Oct. 16: *Stand By Me.* Beg. Oct. 17: *The Color of Money.* #4—*Peggy Sue Got Married.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*Tough Guys.* #2—Thru Oct. 16: *Extremities; The Great Mouse Detective.*

969. TEANECK—MOVIE CITY—836-3334. #1—*Ruthless People.* #2—*The Karate Kid Part II.* #3—*The Fly.* #4—*Nothing in Common.*

971. WASHINGTON TOWNSHIP—CINEMA—666-2221. Program unavailable.

972. WESTWOOD—PASCACK— 664-3200. #1—*Stand By Me.* #2—*Tough Guys.* #3—*Deadly Friend.* #4—Beg. Oct. 17: *The Color of Money.*



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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALIENS—(2 hr. 17 min., '86) Not as scary as the original 1979 *Alien* (without the *s*), a gruesome horror film posing as science fiction, this one's a World War II–platoon movie that, again, is posing as science fiction, but it's a lot of fun. The ace action director James Cameron (*The Terminator*) is less interested in going "Boo!" than in teaching us how to survive. The monsters—you know, octopus legs, hissing teeth, steaming white gunk—still drop out of the ceiling, or, incubating in someone's belly, rip through the skin from inside. But this time the Space Marines have landed. Led by Sigourney Weaver (the sole survivor in the original), they burn, blast, and blow away hundreds of the fiends. Cameron has kept the original film's wet, black, IRT-at-midnight look, but he's put a lot more movement into the carnage and stalking. Cameron's work has an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. (July 28, 1986) R. **3, 37, 113, 315, 531, 903, 918, 954**

AMERICA—(1 hr. 28 min., '85) A cable-television station on the brink of failure is saved when one of its male reporters begins to wear a skirt. With Zack Norman, Tammy Grimes, Michael J. Pollard, Monroe Arnold, Richard Belzer, Liz Torres, Howard Thomashefsky, and Laura Ashton. Written and directed by Robert Downey. R. **6**

★ **BACK TO SCHOOL**—(1 hr. 36 min., '86) Rodney Dangerfield plays a shrewd businessman who has fought his way up from Orchard Street but suffers from a nagging sense of worthlessness because he never got an education. When Dangerfield visits his son in college (Keith Gordon), he decides to enroll himself. He buys his way in, and soon he's razzing stuffy lecturers, throwing wild parties, and hiring experts to write his papers. There are times when Dangerfield is just delivering gags, but he also shows some vanity and pride and fear, and turns the gag role into an interesting man. The picture—not another kissie blown at teenagers—says that experience is better than innocence and that maturity is more interesting than youth. With good supporting performances by Sally Kellerman, Paxton Whitehead, and Ned Beatty. Dir. Alan Metter. (July 14, 1986) PG-13. **20, 33, 60, 201, 204, 311, 322, 501, 522, 532, 607, 623, 713, 721, 724, 930, 939**

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface—the movie is about people's attraction to decadence and corruption, and also the terror of it. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by insinuating himself into the apartment of a trashy nightclub singer, Dorothy (Isabella Rossellini). An extraordinarily disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. Dorothy is in thrall to a thuggish drug dealer named Frank (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling in love with a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. But this moral primitivism is actually devoid of religious meaning, and finds expression instead in a visual scheme derived from avant-garde culture. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. Cinematography by Frederick Elmes. (Sept. 29, 1986) R. **5, 52, 54, 87, 200, 300, 304, 312, 509, 527, 532, 607, 609, 722, 725, 754, 800, 807, 916, 962**

CACTUS—(1 hr. 35 min., '86) It's the first movie by the Dutch-born Australian writer-director Paul Cox to show any true authority of style, but it still isn't very good. Near Melbourne, a visiting French woman, Colo (Isabelle Huppert), loses sight in one eye after a freak automobile accident. Then, in a perversely sympathetic response, the other eye begins to go bad, too. But rather than return to her wealthy husband in Paris, Huppert falls in love with a proud young Australian, Robert (Robert Menzies), who has been blind since birth. We are meant to understand that she is accepting blindness as a state of the spirit as well as a fact. The tall, bony Robert Menzies is convincing as Robert, and Cox, emphasizing the intrusive presence of the physical world, suggests the ways a person losing sight might see and hear. But Huppert is a problem. If she had shown a stronger erotic drive, then Colo's decision to be with Robert might have had dramatic power. But the way Huppert plays the role—reticently—the movie is only high-minded and sensitive. (Oct. 6, 1986) **48**

CARAVAGGIO—(1 hr. 33 min., '86) The dramatic rise and fall from grace of the Italian painter Caravaggio (1573–1610). British writer-director Derek Jarman based the story on his impressions of the artist's work and only loosely on historical fact. With Nigel Terry, Sean Bean, Tilda Swinton, and Spencer Leigh. **55**

CHILDREN OF A LESSER GOD—(1 hr. 59 min., '86) A teacher accepts a position at a school for the deaf, and once there, he falls in love with a deaf woman. With William Hurt, Marlee Matlin, Piper Laurie, and Philip Bosco. Screenplay by Hesper Anderson and Mark Medoff, based on Medoff's play. Dir. Randa Haines. R. **64, 80, 111, 113, 203, 206, 207, 215, 314, 317, 401, 505, 509, 512, 517, 526, 532, 602, 607, 609, 613, 614, 638, 701, 705, 714, 717, 722, 757, 762, 801, 808, 818, 819, 905, 921, 937, 952, 962**

CLOCKWISE—(1 hr. 36 min., '86) John Cleese, of Monty Python, stars as the headmaster of an ordinary state school in Britain—a meticulous, extremely punctual man—who experiences a series of comic misadventures on his way to deliver a speech. With Penelope Wilton, Alison Steadman, Stephen Moore, and Sharon Maiden. Screenplay by Michael Frayn. Dir. Christopher Morahan. PG. **7, 62**

THE COLOR OF MONEY—(1 hr. 57 min., '86) Paul Newman is Fast Eddie Felson (the role he created in Robert Rossen's 1961 film, *The Hustler*), no longer playing pool but bankrolling younger men instead; Tom Cruise is his protégé. With Mary Elizabeth Mastrantonio and Helen Shaver. Screenplay by Richard Price, based on the novel by Walter Tevis. Dir. Martin Scorsese. R. **20, 22, 34, 54, 84, 100, 112, 200, 202, 206, 216, 220, 300, 302, 304, 312, 316, 319, 322, 404, 405, 504, 505, 506, 510, 518, 612, 613, 619, 621, 628, 700, 707, 712, 714, 721, 754, 760, 801, 809, 817, 818, 819, 915, 917, 919, 937, 964, 967, 972**

A COMPOSER'S NOTES: PHILIP GLASS AND THE MAKING OF AN OPERA—(1 hr. 27 min., '85) A look at Glass's third opera, *Akhnaten,* from the writing and rehearsals to its two premiere productions—each with a radically different interpretation—at the Stuttgart Opera in Stuttgart, West Germany, and at the Houston Grand Opera. Narrated by Glass. Dir. Michael Blackwood. **1**

"CROCODILE" DUNDEE—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, David Gulpilil, and Michael Lombard. Screenplay by Hogan, John Cornell, and Ken Shadie; story by Hogan. Dir. Peter Faiman. PG-13. **25, 31, 67, 85, 103, 107, 111, 113, 201, 203, 206, 211, 215, 220, 221, 301, 305, 321, 325, 400, 505, 509, 512, 517, 519, 527, 532, 534, 604, 607, 609, 612, 618, 619, 624, 628, 634, 637, 638, 640, 700, 714, 716, 717, 720, 722, 755, 759, 801, 816, 818, 819, 900, 905, 919, 921, 937, 951, 955, 963, 967**

DANCING IN THE DARK—(1 hr. 33 min., '86) The perfect world of a suburban Canadian housewife descends into violent madness. With Martha Henry, Neil Munro, Rosemary Dunsmore, and Richard Monette. Screenplay by Leon Marr, based on the novel by Joan Barfoot. Dir. Marr. PG-13. **55**

DEADLY FRIEND—(1 hr. 32 min., '86) When a brilliant young man—whose best friend is the robot he has created—meets a young woman he likes, tragedy and horror strike. With Matthew Laborteaux and Kristy Swanson. Screenplay by Bruce Joel Rubin, based on the novel *Friend,* by Diana Henstell. Dir. Wes Craven. R. **10, 33, 53, 68, 88, 90, 100, 105, 106, 107, 112, 113, 201, 205, 206, 210, 214, 216, 220, 300, 301, 315, 320, 322, 403, 503, 506, 510, 519, 525, 529, 532, 534, 604, 607, 609, 612, 613, 618, 630, 705, 707, 708, 710, 712, 714, 722, 752, 756, 803, 805, 811, 815, 900, 903, 904, 911, 935, 956, 958, 962, 972**

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip, and a testament to the man who connects: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **56, 82**

JUMPIN' JACK FLASH—(1 hr. 38 min., '86) Whoopi Goldberg stars in a comedy about a young woman with a dull job behind a computer screen who accidentally becomes involved in international espionage. With Stephen Collins, Carol Kane, John Wood, Roscoe Lee Browne, and Annie Potts. Dir. Penny Marshall. R. **21, 30, 49, 66, 85, 107, 112, 113, 205, 208, 210, 214, 216, 220, 300, 304, 309, 315, 316, 320,**

404, 405, 505, 506, 509, 512, 514, 519, 525, 531, 534, 600, 607, 609, 611, 612, 613, 618, 620, 624, 628, 636, 707, 708, 710, 714, 721, 756, 761, 803, 805, 810, 817, 900, 901, 905, 910, 920, 935, 938, 952, 953, 963, 967

★ **MEN . . .**—(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81, 718, 917, 936, 961**

MENAGE—(1 hr. 24 min., '86) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. Exposing his tattooed barrel chest and heavy thighs, Depardieu is intimate, profane, loving. But once the men become a couple, with Miou-Miou barely hanging on as the cast-off female, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. But for a while, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **82**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film, set in London and directed by the talented, Irish-born Neil Jordan. The great Bob Hoskins has his best role yet—he's the small-time strong-arm George, who returns from prison and is given a nothing job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. He's an idiot in the Dostoyevskian sense: someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. When George, looking for a girl who has disappeared somewhere in Mortwell's domain, enters the Soho night world, Jordan produces a mossy, underwater-grotto look. Everything in this movie works together—the drama has a wonderful fatalistic pull. (June 16, 1986) R. **10, 52, 88, 511, 633, 813**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **4, 84, 633**

THE NAME OF THE ROSE—(2 hr. 8 min., '86) A botch. Umberto Eco's international best-seller about heresy, murder, and a forbidden library in a fourteenth-century monastery has been turned into a very lurid and rather tedious thriller—literally a gothic. In the shadows and murk (the movie is abominably dark), burning-eyed fanatics rant about the Apocalypse, epicene and hunchbacked brothers shove aside the rats, and an inquisitor shows up with clanking torture equipment. Eco's idea was that the monastery was a kind of university, in which the most brilliant men in Europe gather to worship God, read and transcribe manuscripts, and debate religious doctrine. The monks may have been a gloomy and misogynistic lot, but they were hardly the grotesque misfits seen here. The mystery is worked out clearly enough, but director Jean-Jacques Annaud's work is oppressively slovenly. With Sean Connery giving a good performance as the Sherlockian Franciscan brother William of Baskerville and F. Murray Abraham giving a very bad one as the sadistic inquisitor. The striking 81-year-old Feodor Chaliapin Jr. is one of the ranters. (Oct. 6, 1986) R. **61, 85, 204, 218, 302, 304, 312, 531, 722, 753, 808, 819, 905, 921, 962**

'NIGHT, MOTHER—(1 hr. 31 min., '86) Onstage, Marsha Norman's 1983 Pulitzer Prize–winning play about an unhappy young woman who commits suicide in her mother's house was something of a demonstration and a stunt. This relentless case of "logical suicide" was plotted against a clock. The play began at eight and when the clock struck 9:30—bang!—the gun went off. The movie, alas, is just as constricted, and, though admirable in certain details, it remains a work of unconscious sadism. Jessie (Sissy Spacek), as Marsha Norman tries to make clear, has considered everything. An epileptic, she has failed at marriage and parenthood, and she's sure she can't hold a decent job. This woman, who possesses an utterly logical mind, is meant to be a rebel and a heroine. And yet Jessie commits suicide in the house of her *mother.* On reflection, she seems less an exemplar of lucidity than something much more ordinary—a vengeful child. Sissy Spacek is miscast, but she gives a good performance; Anne Bancroft does not. In any case, the material, for all its skill, doesn't seem worth taking seriously. Dir. Tom Moore. (Sept. 22, 1986) PG-13. **7, 219, 509, 637, 762, 807, 917, 962**

★ **NOTHING IN COMMON**—(1 hr. 58 min., '86) A good movie with contrasting ebullient and somber moods held together by Tom Hanks's virtuoso performance. Hanks is David Basner, a smart young Chicago advertising executive who turns his work—and everything else in his life—into play. Concocting cornball ads isn't the most honorable work in the world, but Basner and his colleagues all have a terrific time doing it. But then David's dad, played by Jackie Gleason, suddenly announces that his wife of 34 years (Eva Marie Saint) has walked out on him. Embarrassed by his parents' problems, Basner wants to get away from them, and we can see why. The Gleason character is a sarcastic son of a bitch who never stops chewing on the butt end of his disappointment. And his mother is scared and pleasureless. Yet the singular strength of *Nothing in Common* is that while at first, like David, we're a little bored by his parents, we then become convinced, again like David, how important it is to figure out who they are and what his relationship to each of them is. This funny and touching movie is about the necessity—and reward—of family obligation. Dir. Garry Marshall. (July 28, 1986) PG-13. **20, 43, 65, 84, 110, 201, 212, 306, 311, 323, 504, 508, 513, 520, 521, 524, 525, 611, 618, 623, 627, 639, 709, 712, 715, 725, 760, 765, 812, 931, 952, 969**

OTELLO—(2 hr. 2 min., '86) In Italian, Eng. subtitles. Verdi's greatest opera, a work of almost annihilating power, has been subjected to the florid, decorative temperament of Franco Zeffirelli. See it for Placido Domingo's tremendous performance in the title role and for Justino Diaz as Iago. With Katia Ricciarelli and the orchestra and chorus of La Scala conducted by Lorin Maazel. (Oct. 13, 1986) PG. **56**

★ **PARTISANS OF VILNA**—(2 hr. 10 min., '85) A stirring, extremely honest, and finally heart-rending celebration of the Jewish resistance to the Nazis in the capital of Lithuania. Interviewed in the present, the surviving partisans insist on their willingness to die in battle. One of them, Chaya Lazar, speaks of her excitement in holding a Molotov cocktail in her hand with shockingly lyrical fervor. But the partisans, who were young and fiery (many were committed Zionists or Marxists before the war), were unable to rouse the ordinary people of the ghetto to revolt. Disgusted, they left the ghetto and fought in the woods alongside Russian partisans, and to this day their political failure remains a painful memory. In the longest and most probing interview, the poet Abba Kovner, one of the leaders of the resistance, and now a revered, snowy-haired elder in Israel, speaks with great restraint of the partisans' losing battle against the official head of the Jewish community, who mistakenly thwarted a possible uprising. The movie skillfully mixes its interviews with period footage and should go a long way to correct the impression of Jewish passivity in Eastern Europe. Produced by Aviva Kempner and directed and edited by Josh Waletzky. (Sept. 22, 1986) **47**

PEGGY SUE GOT MARRIED—(1 hr. 45 min., '86) Reviewed in this issue. PG-13. **25, 30, 60, 85, 104, 200, 204, 206, 207, 216, 300, 309, 315, 317, 403, 504, 505, 512, 514, 517, 519, 529, 531, 603, 610, 612, 613, 624, 628, 638, 703, 707, 708, 713, 721, 724, 754, 764, 802, 809, 816, 819, 905, 920, 938, 952, 963, 967**

POLICE—(1 hr. 53 min., '85) In French, Eng. subtitles. Gérard Depardieu plays a Paris policeman who becomes intimately and painfully involved with the criminals he interrogates and brutalizes. With Sophie Marceau, Richard Anconina, and Sandrine Bonnaire. Dir. Maurice Pialat. **81**

PRIVATE PRACTICES: THE STORY OF A SEX SURROGATE—(1 hr. 15 min., '86) A documentary portrait of a 30-year-old woman from Los Angeles who earns her living as a substitute partner for men with sexual problems. Written and directed by Kirby Dick. **4**

RATBOY—(1 hr. 53 min., '86) Sondra Locke stars (and makes her directorial debut) in this story about a young woman who, together with her brothers, two ex-cons, and a streetwise hustler, tries to become rich and famous exploiting an odd little person who resembles a rat. Written by Rob Thompson. PG-13. **60**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The film-making team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. The use of overripe Puccini music completes the mood of sensuous expansion. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51, 509, 718, 961**

★ **ROUND MIDNIGHT**—(2 hr. 10 min., '86) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Tavernier wants the world to stand up and salute the great men who made this difficult music. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman, Francis (François Cluzet), a fanatical fan who keeps Dale on his feet and takes him into his tiny apartment. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur—which even a child could feel. With Lonette McKee and Sandra Reaves-Phillips in singing roles. David Rayfiel worked on the screenplay; dialogue primarily in English. (Oct. 13, 1986) R. **50**

RUTHLESS PEOPLE—(1 hr. 32 min., '86) Kidnapped, Bette Midler enters in a burlap bag, kicking her kidnapper's genitals. When the bag comes off, she's a comic fright. Midler is so elemental that at times she makes the audience gasp. At other times, there's a teasing lilt and tenderness in her line readings that the most legendary stars of the past might have envied. She's the best thing in this coarse comedy, the work of juvenile jokers Jim Abrahams, David Zucker, and Jerry Zucker. Though some of the picture is funny, it suffers from rigidity and noise. Sam Stone (Danny DeVito), the spandex-miniskirt king, wants to kill his wife (Midler), and, delighted when she's snatched, he waits for the kidnappers to do her away. But the felons, a gentle pair (Judge Reinhold and Helen Slater), are completely inept. After a while, the collegiate sex jokes begin to pall. *Ruthless People* is profane but essentially square, and the directors don't have the formal control that can make farce a thing of beauty. (July 14, 1986) R. **36, 88, 200, 202, 302, 304, 311, 511, 516, 522, 602, 606, 611, 622, 625, 626, 627, 639, 704, 724, 765, 932, 954, 959, 966, 969**

★ **SHERMAN'S MARCH**—(2 hr. 35 min., '85) In 1981, an independent filmmaker named Ross McElwee set out to retrace the devastating journey of General William Tecumseh Sherman through the South more than 100 years earlier. But in New York, McElwee got derailed when his girlfriend dumped him, so he decided to turn the camera on himself and his relations with women. The resulting movie intertwines Sherman's depradations and McElwee's hilarious devastation of himself. The camera becomes McElwee's come-on, his erotic instrument, and the women eagerly display themselves. They are a beautiful and formidable lot, but most of them are hard-shelled and not interested in more than a flirtation or dalliance with a semi-impoverished filmmaker. This is one of the rare movies about male lust that is innocent: Not even Woody Allen could approach women with greater respect than McElwee. The movies may have found a sophisticated new funnyman. (Sept. 8, 1986) **4,** New Community Cinema (See **Museums, Societies, Etc.**)

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy and unaggressive young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, leans into the frame, talking, talking, *talking;* he has a tremendously self-confident rap and argues his way into Nola's bed. Jazz score by Bill Lee, Spike's father. Handsome black-and-white cinematography by Ernest Dickerson. (Aug. 18, 1986) R. **11, 37, 68, 87, 113, 200, 211, 214, 218, 219, 532, 903, 911, 962**

SID & NANCY—(1 hr. 51 min., '86) Reviewed in this issue. R. **47**

★ **STAND BY ME**—(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy that boys feel with body functions; the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the friend who convinces the hero of his story-telling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. **5, 22, 48, 62, 110, 113, 200, 204, 216, 218, 302, 304, 306, 313, 316, 319, 401, 500, 503, 519, 521, 528, 529, 532, 600, 607, 609, 630, 637, 700, 707, 708, 721, 724, 754, 803, 808, 809, 810, 818, 904, 915, 920, 957, 962, 967, 972**

★ **SUMMER**—(1 hr. 30 min., '86) In French, Eng. subtitles. Eric Rohmer's haunting new film might be called "Portrait of a Wallflower." Delphine (Marie Rivière), a 30-year-old Paris secretary, cannot get out of town in late summer to take her vacation. Something always defeats her, and she returns to Paris. An absurd dilemma, but Rohmer uses it to explore her spiritual solitude—an inextricable mixture of high standards and neurotic unhappiness. Delphine can be infuriating and boring, but if one waits, one sees that Rohmer is creating a certain kind of character that we all know, and doing it with greater delicacy and detail than we had thought possible in a movie. In time, the revelations come. The scenes set at the beach at Biarritz are charming and heartbreaking. Blown up from 16 mm. to an acceptable-looking 35 mm. (Sept. 8, 1986) R. **81**

THAT'S LIFE!—(1 hr. 42 min., '86) Blake Edwards's autobiographical, menopause-in-Malibu home movie features the awfully familiar Jack Lemmon as a successful architect falling apart on his sixtieth birthday and Julie Andrews as the patient wife with serious problems of her own. The movie is irritating and conventional, and yet, at times, oddly moving, especially when Edwards just lets the architect air his career frustrations. Shot in Mr. and Mrs. Edwards's house on the beach and featuring Sally Kellerman, Robert Loggia, and a variety of family members (some actors, some not). (Oct. 13, 1986) PG-13. **11, 40, 54, 54, 113, 200, 204, 206, 218, 219, 302, 304, 310, 313, 316, 400, 500, 503, 514, 519, 528, 530, 532, 607, 609, 612, 613, 614, 620, 624, 702, 703, 708, 724, 754, 800, 807, 820, 904, 912, 914, 938, 953, 958, 962**

TOP GUN—(1 hr. 49 min., '86) This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star–biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—only the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. But at the end, the boys go up against Soviet MIGs, and *Top Gun* becomes a gleaming techno-dream, with spectacular aerial footage, of clean-limbed young studs blasting evil out of the air. (May 19, 1986) PG. **25, 34, 36, 67, 85, 88, 90, 110, 113, 201, 202, 203, 208, 211, 214, 218, 302, 305, 306, 309, 316, 325, 405, 504, 509, 510, 512, 519, 525, 532, 602, 605, 607, 609, 612, 621, 634, 640, 702, 705, 711, 713, 716, 724, 762, 763, 801, 815, 904, 917, 919, 939, 950, 955, 962, 964**

TOUGH GUYS—(1 hr. 42 min., '86) Burt Lancaster and Kirk Douglas star as two notorious train robbers who decide, after serving 30 years in prison, to go back to what they do best. With Charles Durning, Eli Wallach, and Alexis Smith. Written by James Orr and Jim Cruickshank. Dir. Jeff Kanew. PG. **20, 24, 42, 53, 100, 104, 107, 113, 200, 205, 206, 208, 218, 220, 300, 304, 309, 310, 312, 316, 320, 402, 503, 504, 506, 508, 514, 518, 519, 532, 600, 607, 609, 612, 618, 620, 624, 634, 637, 641, 705, 706, 708, 712, 713, 722, 724, 754, 759, 802, 816, 818, 821, 901, 905, 916, 917, 919, 931, 956, 962, 968, 972**

TRUE STORIES—(1 hr. 35 min., '86) Reviewed in this issue. PG. **45**

TWIST AND SHOUT—(1 hr. 39 min., '85) In Danish, Eng. subtitles. The coming-of-age story of two young men in Denmark—one is handsome and easygoing, the other troubled by a sick mother and a strict father. With Adam Tonsberg, Lars Simonsen, Ulrikke Juul Bondo, and Camilla Soeberg. Screenplay by Bille August and Bjarne Reuter. Dir. August. R. **63**

WHERE THE RIVER RUNS BLACK—(1 hr. 40 min., '86) The tale of an orphan boy living in the Amazon jungle who is thrust into a world of violence and greed. With Charles Durning and Alessandro Rabelo. Shot on location in Brazil. Screenplay by Peter Silverman and Neal Jimenez, based on the novel *Lázaro,* by David Kendall. Dir. Christopher Cain. PG. **85**

REVIVALS

ACCATTONE!—(2 hr., '61) In Italian, Eng. subtitles. The late Pier Paolo Pasolini's first directorial effort, adapted by him from his novel *Una Vita Violenta,* about the sordid life of a pimp in a Roman slum. The film has one or two gripping scenes. With Franco Citti and Franca Pasut. **2**

BABY, IT'S YOU—(1 hr. 45 min., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) and a bright, ambitious, upper-middle-class Jewish girl (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The affair is set against the changing culture of the sixties. Dir. John Sayles. **86**

BAND OF OUTSIDERS—(1 hr. 35 min., '64) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **2**

BLOW-UP—(1 hr. 50 min., '66) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings and Vanessa Redgrave. **86**

THE BROTHER FROM ANOTHER PLANET—(1 hr. 50 min., '84) A young black alien (Joe Morton) lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak but has such a sad, receptive face that the people he meets pour out their souls to him. John Sayles's gentle and touching comedy is both a hipster's parody of science fiction and an elegy for a wounded community. **86**

ERASERHEAD—(1 hr. 29 min., '77) David Lynch's first feature is an experimental horror film about a loner who marries a creepy girl; together they produce a reptilian baby. Much of the black-and-white imagery is both repulsive and fascinating. Lynch creates his own universe—a nightmare world in which, as Jack Kroll put it, the "organic is defeated by the inorganic." It's great, if that's your idea of fun. **9**

THE FALLEN IDOL—(1 hr. 34 min., '48) This Graham Greene–Carol Reed collaboration is not as great as their classic, *The Third Man,* but it is a beautifully constructed and satisfying thriller nonetheless. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of having committed a murder. Large stretches of the movie are shot from the boy's point of view and capture the special frustration that a child encounters trying to convince adults that he actually knows something. With Michèle Morgan. **8**

FANNY & ALEXANDER—(3 hr. 17 min., '83) In Swedish, Eng. subtitles. Ingmar Bergman's epic family chronicle, which he has said will be his last film made for theatrical release, is, like many conscious summings-up, heavy with purpose, overexplicit, and even a bit banal. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907. What follows is a comic-gothic variant of *Hamlet,* intentionally cheesy and melodramatic. **2**

THE LITTLE FOXES—(1 hr. 56 min., '41) Bette Davis as villainous Regina, the role that gave Tallulah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. **2**

RIFIFI—(1 hr. 58 min., '55) Jules Dassin's remarkably tense film about French gangsters who knock over a jewelry store and then fall out. It's sexy and violent in ways that excited American audiences 30 years ago. With Jean Servais. **8**

TIME STANDS STILL—(1 hr. 39 min., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. **9**

WUTHERING HEIGHTS (1939)—(1 hr. 43 min.) A classic, hauntingly lovely film adaptation of Emily Brontë's gothic romance set in Yorkshire. With Merle Oberon, Laurence Olivier, and Geraldine Fitzgerald. Dir. William Wyler. **2**

ZABRISKIE POINT—(1 hr. 52 min., '70) A weird Michelangelo Antonioni film about America as a powder keg of moral decay and false values. A frustrated young rebel flees into the desert, where he meets his female counterpart. One wonders what it is all about. With Mark Frechette, Daria Halprin, and Rod Taylor. **86**

THEATER
LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, October 15

RAGGEDY ANN—Ivy Austin has the title role in a musical with book by William Gibson, music and lyrics by Joe Raposo, directed and choreographed by Patricia Birch. It's about a spunky little girl and the doll who comes alive to save her life. Scott Schaefer plays Raggedy Andy, and featured in the cast are Elizabeth Austin, Joel Aroeste, Bob Morrissey, Leo Burmester, Gordon Weiss, and Gail Benedict. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. Previewing now prior to a 10/16 opening; all seats $30 to $40, except Wed. mat. $25 to $35. **Nederlander Theatre,** 208 West 41st Street (921-8000). 2 hr. 10 min. All major credit cards.

INTO THE LIGHT—Dean Jones stars in a musical by Jeff Tambornino, Lee Holdridge, and John Forster. Show features laser projections and focuses on a youth whose father is busy researching the Shroud of Turin and neglects his son; directed by Michael Maurer. With Danny Gerard, Susan Bigelow, Casper Roos, Lenny Wolpe, Alan Mintz, and William Parry. Tues. thru Thurs. at 8 p.m., $32.50 to $37.50; Fri. and Sat. at 8 p.m., $35 to $39; Wed. at 2 p.m., $30 to $35; Sat. at 2 p.m., Sun. at 3 p.m.; $32.50 to $37.50. Previewing now prior to a 10/22 opening. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 15 min.

Thursday, October 16

FLAMENCO PURO—(*Pure Flamenco*) Claudio Segovia and Hector Orezzoli, who created *Tango Argentino,* are back again with Andalusia's most famed Flamenco artists, among them Eduardo Serrano and Antonio Montoya. Flamenco dancing portrays the passions of an entire people in music and dance. Tues. thru Thurs. at 8 p.m, Sun. at 3 p.m., $27.50 to $37.50, Fri. and Sat. at 8 p.m., $30 to $40, Sat. at 2 p.m., $25 to $35 p.m. (10/15 and 16 all tickets are $20). Previews start 10/16 prior to a 10/19 opening. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). All major credit cards.

Friday, October 17

A LITTLE LIKE MAGIC—The Famous People Players, a group of Canadian artists, are visiting to present a troupe of "blacklight" technique and manipulative life-size fluorescent puppets and props under ultraviolet light. Mon. at 8 p.m., Wed. at 2 and 8 p.m., Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 2 and 5 p.m.; tickets are $10 to $30; call theater for specifics. Previews start 10/17 prior to an 10/26 opening; plays thru 12/7. **Lyceum Theatre,** 149 West 45th Street (239-6200).

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m., and Sat. at 2 p.m., Sun. at 3 p.m.; $22 to $32; Fri. and Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $19.50 to $29.50. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman, and directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats are $10 at each performance (if you get there early). **Palace,** Broadway & 47th St. (757-2626). 2 hr. 40 min. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and Donna McKechnie's come back to play her original role, and is more than welcome. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars in a musical by Michael Stewart, Mark Bramble, Harry Warren, and Al Dubin, based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8, Sat. & Wed. at 2, Sun. at 3, $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Stars are John Mahoney, Swoosie Kurtz, Christine Baranski, and Faye Grant. Tues. thru Thurs. p.m., $22.50 to $32.50, Wed. and Sat. at 2 p.m., $12.50 to $22.50, Fri. and Sat. at 8 p.m., and Sun. at 3 p.m., $25 to $25; from 10/14. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards.

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50; $17.50 to $25. **Booth Theatre,** 222 W. 45th St. (239-6200). 2 hr. 15 min. **IRLS**

ME AND MY GIRL—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), with book and lyrics by L. Arthur Rose and Douglas Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about the members of an aristocratic family who learn that a vulgar cockney has inherited the title and who attempt to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $45; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100).

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an Off Broadway theater. Andres Bossard, Floriana Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Wed. and Thurs. at 8 p.m., $22.50 to $32.50; Fri. & Sat. at 8, $25–$35; Wed. & Sat. at 2, Sun. at 3 & 5, $20–$30; thru 10/26. **Helen Hayes Theatre,** 240 West 44th Street (944-9450).

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With George Rose, Loretta Swit, Donna Murphy, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

ROWAN ATKINSON AT THE ATKINSON—The 31-year-old, Oxford-graduate, rubber-faced, laser-witted (that's what *he* claims) British comedian in an evening of entertainment, aided and abetted by Angus Deayton, written by Dick Curtis, Ben Elton, and Rowan himself; directed by Mike Ockrent. Mon.–Thurs. at 8, Sat. at 2; $25–$32.50; Fri. & Sat. at 8, $27.50–$35. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hr.

SOCIAL SECURITY—Marlo Thomas and Ron Silver are the stars of Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Joanna Gleason, Robert Dorfman, Olympia Dukakis, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Betty Buckley stars as a young English girl on her own in America, in this musical by Andrew Lloyd Webber, with lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Then come the dancers! They are: John Meehan, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m.; $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. ● **IRLS**

SWEET CHARITY—Debbie Allen stars (thru 10/26; on 10/28 Ann Reinking replaces her) in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

YOU NEVER CAN TELL—Circle in the Square Repertory company's first play of its 36th season is a revival of the 1905 George Bernard Shaw comedy; directed by Stephen Porter. Featured in the cast are Uta Hagen, Philip Bosco, Amanda Plummer, Stefan Gierasch, Victor Garber, John David Cullum, Lise Hillboldt, Gordon Sterne, Stephen McHatti, and Tracy Salloss. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., all seats are $30, and $33 for Sat. evenings. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. Credit cards. **IRLS**

OFF BROADWAY

AN ACUTE OBSESSION—Play by Barbara Feldman and Eric Rosse looks at the thoughts of a director and his five actors in the making of a play within a play (which also features a video concept); directed by Gardner Compton. Wed. thru Sat. at 8, Sat. at 2, Sun. at 3 & 7; $22 to $25; from 10/22. Previews, from 10/18, are $15. **Harold Clurman Theatre,** 412 West 42nd Street (594-2370).

ALTERATIONS—Leigh Curran's comedy about a career woman juggling the demands of her quixotic daughter and her eccentric mother; directed by Austin Pendleton. With Gretchen Cryer, Cynia Nixon, Jane Hoffman, Wayne Tippit, and Mary Kane. Wed. thru Fri. at 8, Sat. at 6 & 9, Sun. at 3 & 7; $13 to $16; 10/15 thru 11/16. **WPA Theatre,** 510 W. 23rd St. (206-0523).

ANGRY HOUSEWIVES—Musical with book and lyrics by Anna Marie Collins and music by Chad Henry. The housewives trade in their hair curlers for mohawks and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, and Michael Manasseri. Tues.-Thurs. at 8, $15-$26.50; Fri. at 8, Sun. at 3 & 7, $15-$28.50; Sat. at 7 & 10, $15-$29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

BACK IN THE BIG TIME—Harold Nicholas (of the Nicholas brothers, noted for their dancing wizardry in more than 30 motion pictures) and Mabel Lee star in a musical by Johnny Brandon and Abe Kroll, directed by Bernard Johnson, with choreography by Henry LeTang. Thurs.-Sat. at 8, Sun. at 3; $8; thru 10/26. **South Street Theatre,** 424 W. 42nd St. (279-4200).

BEIN BEHAN—Jim Sheridan's story of the life of Irish playwright Brendan Behan, focusing on the despair and self-destruction that characterized his 41 years. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $10 and $15. **Irish Arts Centre,** 553 West 51st Street (757-3318).

BROWNSTONE—A musical by Josh Rubins, Peter Larson, and Andrew Cadiff, tells of one year in the lives of five young residents of a Manhattan house. Stars are Rex Smith, Ben Harney, Ernestine Jackson, Liz Callaway, Kimberly Farr. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $29. **Roundabout Theatre,** 100 East 17th Street (420-1360).

COASTAL DISTURBANCES—Tina Howe's play, directed by Carole Rothman, is set on a beach in the last days of summer. Featured in the cast are Rosemary Murphy, Timothy Daly, Addison Powell, Jonas Abry, Joanne Camp, Annette Bening, Heather McRae, Ronald Guttman, and Rachelle Mathieu. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $16 to $18; 10/21 thru 12/14. **Second Stage,** Broadway at 76th St.(873-6103).

THE COLORED MUSEUM—George C. Wolfe's satire examines the myths and madness of our perceptions of what it means to be black; directed by L. Kenneth Richardson. With Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, Vickilyn Reynolds. Tues.-Sun. at 8, Sat. & Sun. at 3; $20 to $25. **Public/Shiva,** 425 Lafayette St. (598-7150).

THE COMMON PURSUIT—Simon (*Quartermaine's Terms*) Gray's drama traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Peter Friedman, Michael Countryman, Judy Geeson, Kristoffer Tabori, and Nathan Lane. Tues.-Sat. at 8, Sun. at 7:30, Sat. & Sun. at 3; $24.50 to $27.50 (call theater for details); from 10/19. **Promenade Theater,** Broadway at 76th Street (580-1313).

THE CONCEPT—A real-life play performed by former drug addicts who have conquered their addiction at Daytop Village; directed by Lawrence Sacharow. Featured in the cast are Ursula Carambo, Carl Cohen, Deborah Davis, Michelle Zampello, and Melechi Bellamy. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

CONFESSIONS OF A NIGHTINGALE—Ray Stricklyn stars in Charlotte Chandler's one-man play, described as a look into the life of Tennessee Williams; directed by John Tillinger. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $22.50. **Audrey Wood Playhouse,** 359 West 48th Street (307-5452).

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's treatise on why the British were destined to lose the American Revolution; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 7:30 p.m.; $9; 10/24 thru 1/18. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

THE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a musical by Arthur Marx (Groucho's son) and Robert Fisher chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, and Faith Prince portrays the women in Groucho's life; directed by Allen Belknap. Tues. thru Fri. at 8 p.m, Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171).

INSIGNIFICANCE—Terry Johnson's play, directed by Geoffrey Sherman, takes place in New York in 1953 on a summer's night in a luxury hotel bedroom where four of America's most famous legends meet for an extraordinary confrontation. With Polly Draper, Lou Bedford, Yusef Bulos, Keith Langsdale. Wed.-Fri. at 8, Sat. & Sun. at 3 & 8, Sun. at 3 & 7; $13-$15; 10/15 thru 11/9. **Hudson Guild Theater,** 441 West 26th Street (760-9810).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars again as the legendary Billie Holiday in Lanie Robertson's play with music; directed by Andre Ernotte. The play's moved uptown because it sold out at a tiny downtown theater even before the reviews came out (and deservedly so—McKee is marvelous!). Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $22 to $25. **Westside Arts,** 407 West 43rd Street (541-8394).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation.

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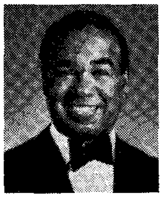

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The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m; $25 to $27.50. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter, posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Martin Vidnovic and Peggy Hewett. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $22 to $27. **Lamb's Theatre,** 130 West 44th Street (997-1780).

PENN & TELLER—Talented stand-up artists, in an uproarious carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Beware—schedules change weekly; call for details. $20–$26. **Westside Arts,** 407 W. 43rd St. (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a carefully planned party which turns into a comedy of errors; directed by John Tillinger. With Marilyn Cooper, John Cunningham, Charlotte Moore, Stephen Pearlman, Debra Mooney. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $22–$27.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

SEX TIPS FOR MODERN GIRLS—Musical with book by Peter Eliot, music by John Sereda, directed by Susan Astley. Featured in the cast are Hilary Strang, Christine Willes, and Kim Seary; all male roles are played by Ed Astley. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $15 to $18. **Susan Bloch Theater,** 307 West 26th Street (541-8394).

STARDUST—Andre DeShields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell in an evening of Mitchell Parish's works in a musical revue. Wed.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; 10/29–12/7; $20. **St. John's Episcopal Church,** 224 Waverly Place (627-2556).

TIGERS WILD—John Rechy's drama, set in El Paso, in which four teenagers enact dangerous games, acting out experiences that have victimized them; directed by Michael Ewing. With Lyn Chausow, Pete Zapp, Gary Matanke, Frank Whaley, Michael Morrison, Leonard Salazar, Cordelia Richards. Tues.–Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 5:30; $27.50–$29.50; from 10/14. **Playhouse 91,** 316 E. 91st St. (831-2000).

THE TRANSPOSED HEADS—An adaptation by Sidney Goldfarb and Julie Taymor of the Thomas Mann novella; directed by, and with puppets by, Julie Taymor. Tues. thru Sat. at 8, Sun. at 7:30, Sat. & Sun. at 2; $20–$25; 10/14–11/2. **Mitzi Newhouse,** Lincoln Center, 150 West 65th Street (239-6277).

LOS TRIOS RINGBARKUS—Australia's famous comedy duo–Neill Gladwin and Stephen Kearney–have moved uptown. Thurs. thru Sat. at 10 p.m., Sun. at 5 p.m.; thru 11/2; $15. **American Place Theater,** 111 W. 46th St. (247-0393).

TODAY, I AM A FOUNTAIN PEN—Israel Horovitz's compassionate comedy about the Yanover family of Sault Ste. Marie in the early years of World War II; directed by Stephen Zuckerman. Play is first in a trilogy based on Morley Torgov's book *A Good Place to Come From.* With Josh Blake, Stan Lachow, Sol Frieder, Dana Keeler, Marcia Jean Kurtz, Barbara Garrick, Sam Schacht, Grant Shaud. Tues., Wed., Fri., Sat. at 8:15, Wed. & Sat. at 2:30, Sun. at 2 & 5; $23–$27.50. **Theater 890,** 890 Broadway (239-6200).

TRIANGLES—June Bingham's play about Franklin D. Roosevelt from World War I through his death in 1945, focusing on relationships with his wife, mother, and mistress; directed by Aaron Frankel. Wed. thru Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $12; from 10/16. **Judith Anderson,** 422 W. 42nd St. (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

WILD OATS—James McLure's comedy oater; directed by Kathryn Ballou. Twelve actors participate in this play which is alleged to be performed by a touring Shakespearean troupe. Wed. thru Sat. at 8 p.m., Sun. at 4 p.m.; $10; 10/10 thru 11/7. **TNGT,** 420 West 42nd Street (244-0486).

THEATER COMPANIES

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Michael Higgins and Danton Stone star in Bryan Williams's *In This Fallen City,* a play which spins a web of mystery and deals with the nature of urban violence, heroism, and personal responsibility; directed by Marshall Mason. Running in repertory with Caroline Kava's *The Early Girl,* which explores the competition and compassion of prostitutes; directed by Munson Hicks; with Demi Moore, Roxanne Cabalero, Sharon Schlarth, Robin Bartlett, Pamela Dunlop, and Lily Knight. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 and 7:30 p.m.; $22.50 to $26. **Circle Repertory Company,** 99 Seventh Ave. South (924-7100).

CLASSIC STAGE COMPANY—First of the new season is Jean Genet's *The Maids,* in which two French servants rehearse the murder of their mistress; directed by David Kaplan. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; thru 11/1; $20. **Classic Stage Theater,** 136 East 13th Street (677-4210).

DOUBLE IMAGE THEATRE REPERTORY—Richard Nelson's *The Return of Pinocchio,* in which the long-nosed hero, now a real man, returns home to his village in Italy after World War II; and John Patrick Shanley's *The Dreamer Examines His Pillow,* in which a father, daughter, and her boyfriend struggle with the power of sexual love; both directed by Max D. Mayer; in rotating repertory. (Call theater for specifics.) Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15; thru 11/23. **47th Street Theatre,** 304 West 47th Street (265-0794).

EQUITY LIBRARY THEATRE—A revival of *The Pajama Game,* a musical with book by George Abbott and Richard Bissell, with music and lyrics by Richard Adler and Jerry Ross; based on the novel *7½ Cents,* by Richard Bissell. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 10/30 thru 11/23. **Equity Library Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. & Sat. at 8. **Fourth Wall Theater,** 79 East 4th Street (254-5060).

HERITAGE THEATRE—A revival of T. S. Eliot's *The Cocktail Party,* directed by Thomas Luce Summa, features Ian Brett, Dori Freeman, Julia Brooks, Peter Mesney, Davina Porter, and Jeffrey Woodman. Tues. thru Sat. at 8 p.m., Sun. at 3 and 8 p.m.; 10/14 thru 19; $8.50. **Colosseum Theatre,** 1166 Sixth Ave. (679-7575).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Socrates: Theatre of Life,* third of the playwright's dramatic trilogy, covers Socrates' defense at his trial (taken directly from Plato's writings); directed by Eve Adamson. Thurs.–Sat. at 8, Sun. at 3; $15. In repertory with John Webster's *The Duchess of Malfi,* wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror! Anthony Naylor directs. **Bouwerie Lane,** 330 Bowery (677-0060).

LA MAMA, E.T.C.—*Carmilla,* a vampire tale, written and directed by Wilford Leach, with music by Ben Johnston, based on LeFanu's supernatural novella. Featured in the cast are Camille Tigaldeo, Margaret Benczak, Audrey Lavine, Don Harrington, Ken Jennings, and Nancy Heikin. Wed. thru Sun. at 8 p.m.; $12 to $20; thru 11/2. **La Mama Annex,** 74A East 4th Street (475-7710).

LAMB'S THEATRE COMPANY—David McFadzean's *The China Fish,* a play that centers around the experiences of a young girl coming of age shortly after her father's sudden death; directed by Susan Gregg. Featured in the cast are Leon Russom, Mary Armstrong, Sally Prager, Leesa Bryte, Clarke Gordon, and Paul Collins. Wed. and Sat. at 2 and 8 p.m., Thurs. at 11 a.m. and 8 p.m., Fri. at 8 p.m.; $12–$14. **Little Theatre at the Lamb's,** 130 W. 44th St. (997-1780).

LATIN AMERICAN THEATRE ENSEMBLE—Ugo Betti's *Crime on Goat Island (Delito en la Isla de las Cabras)* in Spanish, directed by Victor Acosta, about a man suddenly entering the lives of three women on a lonely island. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 10/19. Featured in the cast are Virginia Rambal, Sandy Dorr, Edward Andino, Johanna Siegmann, and Marielva Sieg. **El Porton del Barrio,** 175 East 104th Street (246-7478).

MANSTAGE PROJECT—A new company devoted to plays of male experience: D. R. Andersen's gay mystery-romance, *Dancin' in the Dark,* directed by Leslie Irons. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $10. And in repertory, *The Green Bay Tree.* **Shandol Theater,** 137 West 22nd Street (243-9504).

NEGRO ENSEMBLE COMPANY—Leslie Lee's *Warparty* opens the company's twentieth-anniversary season. Story deals with a young mulatto woman searching for her identity. Tues. thru Fri. at 8 p.m., Sat. at 7:30 p.m., Sun. at 7 p.m., Sat. at 3 p.m., and Sun. at 2:30 p.m.; $18 and $20; thru 11/16. **Theatre Four,** 424 West 55th Street (246-8545).

ODYSSEY THEATRE COMPANY—*The Fall of the House of Usher,* Edgar Allan Poe's "buried-alive" spookeroo, plus Jules Verne's *The Storm,* about an ill-tempered doctor, are treats for the Halloween season. Wed.–Sat. at 8, Sun. at 3; $6–$8; 10/22–11/16. **Newfoundland Theatre,** 6 W. 18th St. (673-5665).

PAN ASIAN REPERTORY THEATRE—*The Impostor (If I Were Real),* written by three university students in the wake of China's cultural revolution, follows the activities of a rustic intellectual who impersonates the son of a party official to win favors; directed by Ron Nakahara. Keenan Shimizu stars, and in the cast are Bea Soong, Kati Karoda, Mary Lee-Aranas. Tues.–Sat. at 8, Sat. at 2; $12–$16; thru 11/1. **Playhouse 46,** 423 West 46th Street (245-2660).

PROMETHEUS THEATRE—Fred Fondren's comedy *Frankenstein's Folly.* Once Victor Frankenstein V, who can barely make instant coffee, inherits, his folly begins; directed by the author. Featured in the cast are Robert Sterling, Claire Clark, Kevin Phillips, Elizabeth De Charay, Elise Easley, and Sam Okun. Thru 11/2; Thurs. thru Sun. at 8 p.m.; $7. **Prometheus Theatre,** 239 East 5th Street (477-8689).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca*; *Luisa Fernanda: A 20th-Century Spanish Zarzuela*; *Habana*; *Cafe con Leche*; *Las Damas Modernas de Guabacoa*; *Yerma*; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays; and $16 to $18 for musicals. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. In the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, Philip Campanaro. Wed.–Sun. at 8, except Sat. when it's 7 & 10; $20. **Theatre,** One Sheridan Square (691-2271).

THE RIVER STAGE—Bram Stoker's *Dracula,* a Gothic romance to take the bite out of the autumn air. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $7; thru 10/26. **River Stage Theater,** 46 Old Fulton Street, Brooklyn (718-852-7360).

ROYAL COURT REPERTORY—Thru 10/22: A revival of Ward Morehouse III's *The Actors,* set in a seedy Times Square theatrical club, about unending conflicts between a highly successful drama critic and his playwright son, featuring Lore Noto, Ralph Douglas, and Robert Bryson; directed by Phyllis Craig. Mon., Tues., Wed. at 8 p.m., Sun. at 7 p.m.; $8. Thru 10/26: William Stackhouse's *Encore to Murder,* directed by Pedro Garrido, tells of a high-fashion model found murdered. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8. **Theatre,** 301 West 55th Street (956-3500).

THEATER IN ACTION—Grigori Gorin's *The House That Swift Built,* Molière's *Tartuffe,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory. Thurs., Fri., & Sat. at 8, Sun. at 3; thru 12/28. **Theater in Action,** 46 Walker St. (431-1317).

WINGS THEATRE COMPANY—Two Robert (*Kennedy's Children*) Patrick one-acters: *Bread Alone,* about a romantic interlude in a snowbound mining town, featuring Rick Scarbrough and Rafael Roig; and *The Hostages,* about an encounter between an abstract expressionist and a museum curator, featuring David Gallagher and Richard Smithies. Thurs. at 8:30 p.m., Fri. at 8 p.m., Sat. at 7 and 10 p.m.; $10; thru 11/1. **American Renaissance Theatre,** 112 Charlton Street (885-1938).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANNIE WOBBLER—Arnold Wesker's play in three parts for one actress stars Sloane Bosniak in the role of a cockney cleaning woman, then an honors student at Cambridge, and then as a 41-year-old novelist. Wed. thru Sat. at 8 p.m., Sun. at 3 & 7 p.m.; 10 for all perf. except Sat. which is $12; from 10/16. **Westbeth Theater Center,** 151 Bank Street (279-4200).

ATLANTIC CITY LOST—Sidney Eden's play about the adventures of two con men on the eve of a Beatles concert at the Steel Pier; directed by the author. Tues. thru Sat. at 8 p.m., Sun. at 2 p.m. **Quaigh Theatre,** 108 West 43rd Street (221-9088).

BEAUTIFUL DREAMER—Greg Zittel's play tells of a lovely young black lawyer who decides to run for public office after seeing housing discrimination first hand; directed by Lori Lowe. Carolyn Finney, Valerie Brown Bickford, and David Newer are the stars. Tues. thru Sat. at 8 p.m., Sun. at 7 p.m.; thru 10/26. **Pearl Theatre,** 125 West 22nd Street (246-2030).

CICERO—Hal Robinson, Charles Matheny, and Neil Carpenter star in Sam Segal's drama set in and around Rome just after Julius Caesar's murder. It's directed by Vincent Tauro, and opens as Octavian returns from foreign service to challenge Antony. Thurs.–Sat. at 8, Sun. at 3; $8; 10/16 thru 11/2. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

DOUBLE BILL—Two plays by Don Kvares: *Earth Woman* and *Spaced Man,* directed by Ted Mornel and featuring Helen Hanft and Lawrence James. Mon. thru Wed. at 8 p.m.; $6; thru 10/22. **Sargant Theatre,** 314 West 54th Street (581-3044).

DOUBLE BILL—Ken Charles's *Diary of a Stitch Queen* and *Sister Catherine's Holy War,* two contrasting plays. Fri. and Sat. at 8 p.m., thru 11/22. **Cash Performance Space,** 10 East 18th Street (279-4200).

DOUBLE BILL—Israel Horovitz's *Hopscotch,* and Louise Bormann's *#46,* presented by Prairiland Productions in conjunction with the Dauntless Players. Tues. thru Thurs. at 7 p.m., 10/14 thru 23; $6. **Our Studios Theatre,** 622 Broadway (260-1240).

GIDGET GOES PSYCHOTIC—Charles Busch's new comedy, about a perky, all-American teenager with a problem; directed by Kenneth Elliot. With Ralph Buckley, Arnie Kolodner, and Becky London. Fri. at 11 p.m., Sat. at midnight, Sun. at 9 p.m.; thru 10/26; $8. **Limbo Theater,** 647 East 9th Street (477-5048).

THE HOLY JUNKIE—John Quinn's anti-drug drama about three ex-junkies trying to stay straight, and the difficulties they encounter from the normal world; directed by James Jennings. Wed. thru Sat. at 7 p.m.; $6; thru 10/14. **American Theater of Actors,** 314 West 54th Street (581-3044).

HOLLYWOOD AND HIGHLAND—Ted Harris's play, directed by the author, with a company direct from California. It tells of street life in Los Angeles. Fri. thru Sun. at 8 p.m.; $6; thru 10/26. **Sargent Theatre,** 314 West 54th Street (581-3044).

JUGGLERS THREE—Australian playwright David Williamson's psychological examination of a neurotic war veteran returning to find his wife having an affair with a professor; with a cast of twelve; directed by Terrence Keene. Thurs. thru Sun. at 8 p.m.; $6; thru 10/26. **Courtyard Playhouse,** 39 Grove Street (765-9540).

KEEP TIGHTLY CLOSED IN A COOL DRY PLACE—A play in one act by Megan Terry, directed by Peter Galley. 10/15 and 16 at 8 p.m.; $3. **William Redfield Theater,** 354 West 45th Street (868-6826).

KING LEAR—The Shakespeare drama with Roert Stattel in the title role; directed by David Davis. 10/16 thru 18, 20 thru 25 at 8 p.m.; 10/22 at 2 p.m.; $5. **Pope Auditorium,** Fordham University's Lincoln Center Campus, 113 West 60th Street (841-5267).

THE KNACK—Set in London in 1959, Ann Jellicoe's play explores the whims and uncertainties of youth; directed by John Garrett. Sun. thru Wed. at 7:30 p.m.; $8; thru 10/22. **18th Street Playhouse,** 145 West 18th Street (249-7067).

LILLIAN WALD: AT HOME ON HENRY STREET—Clare Coss's play about the founder (portrayed by Patricia Elliott) of the Henry Street Settlement; directed by Bryna Wortman. Thurs.–Sun. at 7:30, Sat. & Sun. at 3; $8; thru 11/2. **Harry DeJur Playhouse,** 466 Grand Street (598-0400).

THE ORDERLY ROOM—J. M. Treen's serio-comedy examines the extent to which some men go to keep from being sent to war; directed by Penelope Hirsch. Featured in the cast are Brian Straub, Robert Davis, Allan Riven, William Hill, Jeff Solberg, Michael Heintzman, and Arnold DeMarco. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 10/16 thru 11/9. **TOMI Theater,** 23 West 73rd Street (807-7543).

PERSEPHONE—Maggie Kulik's drama based on the classical myth of winter's origin; directed by Dan Roentsch. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 10/23 thru 11/2. Featured in the cast are Stephen Byers, Joan Luster, Teresa Eliot, Ava Keller, and David Kelly. Presented by the Promethean Theatre Company at **Theatre 22,** 54 West 22nd Street (719-9812).

PROFANE WAKING—Written and directed by Stephen Romagnoli, play centers around the run-down kitchen of a widow and her children while revenants of their father and others come and go at will. Thurs. thru Sat. at 8 p.m.; $6; thru 10/31. **University of the Streets Theatre,** 130 East 7th Street (254-9300).

QUEEN CHRISTINA—Benedicte Paviot has the title role in August Strindberg's play dealing with Sweden's seventeenth-century queen who defied conventions, converted to Catholicism, dressed as a man, and wandered unknown among her subjects; directed by Ann Raychel. Wed.–Fri. at 7; $6; thru 10/17. **13th Street Theatre,** 50 West 13th Street (675-6677).

SERMONETTES—Ed Cachiane's examination of the media's effect on an aging starlet, a warped family, and a tragic housewife; directed by Christopher Cade. Featured in the cast are Kaye Kingston, Lisa Passano, Barbra Harner, and Natalie Priest. 10/16–19, 22–26, 29–31; evenings at 8 p.m., Sun. at 3 p.m.; $8. **Musical Theatre Works,** 133 Second Avenue (279-4200).

SONGS FROM A PIANO BAR—Bil Wright's play, based on a collection of prose poems, and directed by Michael vanAttan, features Don Barrington, Dan Joiner, and Roy Fialkow. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $8; thru 10/26. **Riverwest Theatre,** 155 Bank Street (243-0259).

THE SUFFERING OF THE HOUSE OF ATREUS—A new version of the Greek mythological stories leading to and following the Trojan war, with material taken from Aeschylus, Sophocles, and Euripides, written and directed by Harv Dean. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m., $10; thru 11/2. **TOMI Theater** at the Park Royal Hotel, 23 West 73rd Street (724-4303).

TARTUFFE—Molière's comedy of religion, lust, and hypocrisy; directed by Steven Keim. Featured in the cast are Mark Lewis, Mary Aufman, Ned Butikoffer, Tom Grasso, and Ann Pasquale. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; 10/16 thru 11/2; $7. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

THERESE RAQUIN—Zola's play, adapted and directed by Steven Baker. Thurs.–Sun. at 8; $5; thru 11/30. **Dramatis Personae Theatre,** 25 E. 4th St. (673-4382).

THE THREE SISTERS—Chekhov's play, directed by Peter Maloney, is scheduled for three performances, Thurs., Fri., and Sat., 10/23, 24, 25, at 8. Complimentary tickets may be picked up at the theater, or phone for reservations. **Juilliard,** 155 W. 65th St. (874-7515).

WINDFALL—A play by Peter Boruchowitz and Jay Kane, directed by Alfred Christie, is about a screwball fortune teller who thinks she has real psychic powers—and maybe does. Thurs. thru Sun. at 8 p.m.; $6; from 10/16. **Sanford Meisner Theatre,** 164 Eleventh Avenue (206-1764).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART EXHIBITIONS

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ALICE BABER—Abstract paintings with ovoid shapes "floating" in them, from the artist's estate, thru 11/8. Perlow, 980 Madison (517-5858).

HERBERT BARNETT—Still lifes, landscapes, and figure studies, from 1938–1950, thru 11/9. Childs, 956 Madison (772-6606).

TONY BERLANT—Recent collages made from hundreds of pieces of cut tin assembled with steel brads, thru 10/18. Fourcade, 36 E. 75th (535-3980).

JAMES BOHARY/RICHARD HICKHAM—Recent abstract paintings by both, thru 10/29. Stone, 48 E. 86th (988-6870).

JAMES BROWN—Recent ceramics, 10/18–11/8. Castelli Graphics, 4 E. 77th (288-3202).

FRITZ BULTMAN—Collages of paper painted with gouache, from 1962–65, thru 11/1. Schlesinger-Boisante, 822 Madison (734-3600).

GEORGE CATLIN—A rare 1845 American edition of his "North American Indian Portfolio," based on paintings made during six years of travel among the Plains Indians in the 1830s, thru 11/1. Arader, 23 E. 74th (628-3668).

JUDY CHICAGO—"Powerplay"—oil paintings, drawings, bronze reliefs, and tapestries of men controlling women, thru 11/1. ACA, 21 E. 67th (628-2440).

RONALD DAVIS—Paintings on canvas, resin and fiberglass "paintings," and prints, from 1970–79, thru 12/5. New York Academy of Sciences, 2 E. 63rd (838-0230).

ADOLF DEHN/LOUIS LOZOWICK—Watercolors and drawings of landscapes in the United States and Mexico, from 1926–64/Precisionist lithographs, related paintings, and drawings that depict industry in America during the 20s and 30s. Thru 10/25. Hirschl & Adler, 21 E. 70th (535-8810).

SONIA DELAUNAY—Selected works from 1907–1972, including paintings, graphic designs, and sketches for fashions and fabrics, 10/17–12/31. La Boetie, 9 E. 82nd (535-4865).

STEPHEN DE STAEBLER—Bronze and ceramic sculptures based on the figure, thru 11/1. CDS, 13 E. 75th (772-9555).

SEYMOUR FOGEL—A memorial exhibition of sand paintings and sculptures, thru 11/8. Graham Modern, 1014 Madison (535-5767).

MORTON KAISH—Recent paintings, some of which are views from the artist's studio, thru 11/8. Staempfli, 47 E. 77th (535-1919).

FREDERICK KIESLER—Galaxy works from the 40s and 50s, thru 11/1. At Kren, 22 E. 65th (861-9933) and McCoy, 19 E. 71st (570-2131).

ANDRE MASSON—Sixty paintings, works on paper, and sculptures that span two decades of his career (1923–43), thru 11/20. Kouros, 23 E. 73rd (288-5888).

LOUISE NEVELSON—Twenty recent collages of paper, raw wood, rusted sheet metal, and found objects, from a series entitled "Volcanic Magic," thru 11/8. Bernard, 33 E. 74th (988-2050).

JONATHAN PHILLIPS—Paintings of landscapes and cityscapes around New York City, thru 10/31. Arsenal, in Central Park, at 64th and Fifth (360-8141).

ELSIE DINSMORE POPKIN—Pastel drawings of landscapes, 10/19–11/8. Uptown, 1194 Madison (722-3677).

NORBERT PRANGENBERG—Recent paintings and terracotta wall pieces, thru 10/25. Hirschl & Adler Modern, 851 Madison (744-6700).

BRIDGET RILEY—Recent paintings and several large paintings from the 60s, plus gouache studies, thru 11/8. Hoffeld & Co., 1020 Madison (734-5505).

JUDITH SHEA—Bronze sculptures of the figure that incorporate cast-iron geometric elements, thru 11/1. Willard, 29 E. 72nd (744-2925).

ELENA SISTO—Paintings that are evocative of landscapes and interiors, thru 11/8. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

DAVID SMITH—Five sculptures and works on paper, from 1955–63, thru 11/1. Knoedler, 19 E. 70th (794-0550).

BILL SULLIVAN—Recent oil paintings of the Hudson River, Niagara Falls, Andean volcanoes, and Maracaibo oil rigs, in postcard-like colors, thru 10/25. Einstein, 591 Broadway (226-1414).

ARTHUR WEYHE—A site-specific installation that consists of hand-stripped white cedar tripod forms that fill the gallery, thru 11/1. Sculpture Center, 167 E. 69th ((879-0430).

LAURA ZIEGLER—Recent figurative sculptures in bronze and polychrome terracotta, thru 10/25. Forum, 1018 Madison (772-7666).

57th Street Area

WALTER ANDERSON—Watercolors and drawings of nature, executed between 1940–1965, by this artist who lived on Horn Island, off the Mississippi Gulf Coast, thru 11/1. Ross, 50 W. 57th (307-0400).

RAFAEL CAUDURO—Illusionistic paintings, thru 11/8. Rosenberg, 20 W. 57th (757-2700).

HELEN FRANKENTHALER—Recent abstract paintings, thru 11/1. Emmerich, 41 E. 57th (752-0124).

HAROLD GREGOR—Landscape paintings, thru 10/25. De Nagy, 41 W. 57th (421-3780).

AL HELD—Large drawings on paper, from 1980–86, 10/15–11/8. Emmerich, 41 E. 57th (752-0124).

JOHN HIMMELFARB—Expressionistic ink drawings, thru 10/31. Dintenfass, 50 W. 57th (581-2268).

PAOLO ICARO—Plaster forms and friezes by this Italian artist who occasionally incorporates other found objects, such as broken glass and charcoal, into his work, thru 11/15. Tilton, 24 W. 57th (247-7480).

ARISTODIMOS KALDIS/WALTER MURCH—Paintings/Works on paper. Thru 10/29. Deutsch, 20 W. 57th (765-4722).

FRANZ KLINE—Works on paper, thru 10/31. Del Re, 41 E. 57th (688-1843).

LEE KRASNER—Collages, from 1939-84, thru 11/1. Miller, 41 E. 57th (980-5454).

FERNAND LEGER—Prints, color lithographs and gouache studies, thru 11/1. Donson (245-7007).

ANNE MADDEN—Works in oil and graphite on paper entitled, "Pompeiian Series," thru 10/29. Armstrong, 50 W. 57th (582-881).

MAIKO MAEDA—Large-scale abstract paintings with rice paper surfaces, by a Japanese artist who studied in Madrid, thru 10/25. 84, 30 W. 57th (581-6000).

ALAN MAGEE—Highly-detailed paintings and drawings of stones and other objects from nature, thru 11/1. Schmidt-Bingham, 41 W. 57th (888-1122).

AGNES MARTIN/LOUISE NEVELSON—Recent geometric paintings/New wall-reliefs in a series entitled, "Mirror-Shadows." Thru 10/25. Pace, 32 E. 57th (421-3292).

JAN MATULKA—Precisionist and Cubist drawings in india ink from the '20s and '30s, plus etchings and aquatints, thru 10/29. Schoelkopf, 50 W. 57th (765-3540).

DENNY MOERS—Photographic monoprints of architectural forms and symbols from Turkey and Yugoslavia, thru 11/1. Lamagna, 50 W. 57th (245-6006).

HARRY ORLYK—Paintings of upstate New York, thru 10/25. Tatistcheff, 50 W. 57th (664-0907).

NAM JUNE PAIK—Recent laser paintings, photographs, and a monumental video-sculpture in homage to the Brooklyn Bridge, thru 10/25. Solomon, 724 Fifth (757-7777).

MIKE PARR—Very large drawings on paper and canvas that are attached directly to the wall, plus six small self-portraits, by an Australian artist, thru 11/1. Siegel, 24 W. 57th (586-0605).

PETER POSKAS—Recent paintings that depict the passage of seasons through meticulously-rendered images of houses in rural landscapes, thru 11/1. French, 41 W. 57th (308-6440).

ABRAHAM RATTNER—Paintings and watercolors from the 40s and 50s, thru 10/25. Kennedy, 40 W. 57th (541-9600).

DAVID REED—Recent abstract paintings with incongruous textures and gestures, thru 11/1. Protetch, 37 W. 57th (838-7436).

GEORGE RICKEY—Fifteen kinetic stainless steel sculptures, thru 11/8. Zabriskie, 724 Fifth (307-7430).

LARRY RIVERS—New relief paintings that show the artist's continuing fascination with myth, political history, images from popular culture, and the art of past and current masters, thru 11/1. Marlborough, 40 W. 57th (541-4900).

RAYMOND SAUNDERS—Recent paintings, drawings, and collages by this California artist, thru 10/29. Dintenfass, 50 W. 57th (581-2268).

SEAN SCULLY—Recent abstract paintings, thru 10/28. McKee, 41 E. 57th (688-5951).

GEORGE SEGAL—Plaster sculptures for public commissions, nudes, and reliefs after Cubist paintings by Picasso, Braque, and Gris, thru 11/1. Janis, 110 W. 57th (586-0110).

DAVID TRUE—Recent paintings of dream-like imagery, thru 11/1. BlumHelman, 20 W. 57th (245-2888).

JAMES TURRELL—Recent drawings related to his ambitious Roden Crater project near Flagstaff, Arizona, thru 10/25. Goodman, 24 W. 57th (977-7160).

GEORGE WEXLER/BILLY SULLIVAN—Recent landscape paintings/Figurative paintings and pastels that depict the eclecticism of New York life; thru 11/5. Fischbach, 24 W. 57th (759-2345).

WILLIAM T. WILEY—Five recent large-scale paintings, plus watercolors, thru 10/23. Frumkin, 50 W. 57th (757-6655).

East Village

DENNIS ADAMS—Sculptures of public architecture, such as bus shelters, that incorporate photographic images, plus recent wall-reliefs; thru 10/31. Nature Morte, 204 E. 10th (420-9544).

JOANNE BROCKLEY—Recent mixed-media sculptures, thru 10/26. Avenue B, 167 Ave. B (473-4600).

MOIRA DRYER—Recent paintings, 10/16–11/15. Good, 39 Great Jones (420-9063).

FRANK GILLETTE—Abstract drawings made over the past 4 years, thru 11/2. Loughelton, 19 Second Ave. (529-2288).

SCOTT GILLIS—Realist paintings and drawings with surreal overtones, thru 11/2. Cerigo, 202 Ave. A (777-2579).

DARRAGH HENEGAN—Recent geometric paintings, thru 11/2. M-13, 413 E. 9th (505-9016).

HEIDI KENNEDY/MITSURA SALGIAN—Portrait busts by an artist who lives in Spoleto, Italy/Surrealistic paintings by a Bucharest-born artist, thru 10/26. Diaz, 223 E. 10th (420-9174).

JEFF KOONS—"Post-modern" sculptures, thru 10/31. International With Monument, 328 E. 11th (460-0963).

WADE MILLER—Recent oil paintings on canvas, masonite cutouts, plus mixed-media sculptures, thru 10/26. Limbo, 647 E. 9th (228-3000).

MICHAEL MOONEY—Narrative paintings that depict an apocalyptic vision, thru 11/2. Donahue, 520 E. 11th (477-3442).

AEYUNG PARK—Minimal sculptures created from exotic woods, thru 11/9. Salvador, 216 E. 10th (228-3165).

CHRISTY RUPP—Recent sculpture, thru 11/2. P.P.O.W., 337 E. 8th (529-1313).

JAMES VALKUS/DONALD VEILLEUX—Paintings of imaginary vistas and events/Painted ceramic vessels. Thru 10/31. On the Wall, 328 E. 11th (460-0963).

WALLACE & DONOHUE—Collaborative paintings and constructions, thru 11/9. Postmasters, 66 Ave. A (477-5630).

JACK WEISBERG—Sound sculptures, thru 10/29. La Mama-La Galleria, 6 E. 1st (505-2476).

PAMELA WYE—A recent series of ink drawings, thru 11/9. Pictogram, 443 E. 9th (505-5576).

SoHo and TriBeCa

TAKEFUMI AIDA—All ten houses from this Japanese architect's "Toy Block Houses" series, 10/16–11/22. Nichols, 83 Grand (226-1243).

JOSEPH AMAR—Three-dimensional wall paintings in beeswax, oil, lead, and dry pigment on plywood, 10/18–11/19. Cutler, 164 Mercer (219-1577).

RICHARD ARTSCHWAGER—Furniture sculptures from 1962–68, thru 10/25. Boone, 417 W. Broadway (431-1818).

DOMINGO BARRERES—Abstract paintings of shapes, such as cones, spirals, and spheres suspended in a background of gold, thru 10/30. Munroe, 415 W. Broadway (226-0040).

ED BAYNARD—Recent paintings of flowers in vases, thru 10/25. Steinbaum, 132 Greene (431-4224).

JOSEPH BEUYS—Posters from the late artist's exhibitions, 10/18–11/19. Gibson, 568 Broadway (925-1192).

JAMES BROWN—Recent paintings and sculptures, thru 10/25. Castelli, 420 W. Broadway (431-5160).

DAVID BRYSON—Abstract geometric oil paintings and works on paper, thru 10/25. Rosenberg, 115 Wooster (431-4838).

GIORGIO CAVALLON—Selected oil paintings, thru 10/25. Gruenebaum, 415 W. Broadway (966-3646).

SAINT CLAIR CEMIN—Sculptures of furniture and other common objects, thru 11/1. Newburg, 44 White (219-1885).

JOHN CHAMBERLAIN—Small-scale works on paper made in Germany in 1970, thru 10/25. Alexander, 59 Wooster (925-4338).

GENE DAVIS—Hard-edge stripe paintings from 1960–66, many of which have never been exhibited before, thru 10/25. Cowles, 420 W. Broadway (925-3500).

LUIS FEITO—Abstract paintings with geometric elements, thru 11/8. Allen, 110 Greene (334-9710).

ROY FOWLER—Recent abstract paintings, thru 11/1. Plumb, 81 Greene (219-2007).

VINCENT GALLO—Paintings of still-life images on rusted metal sheets, thru 10/31. Nosei, 100 Prince (431-9253).

MARCO GASTINI—Paintings that have "the window" as a motif, thru 10/25. Weber, 142 Greene (96-6115).

CRISTOS GIANAKOS—New sculptures and works on mylar, thru 11/1. Oscarsson Siegeltuch, 568 Broadway (431-3550).

BRUCE HELANDER—Colorful collages composed of vintage newspapers, magazines, posters, thru 11/9. Parr, 128 Wooster (219-8645).

JENNY HOLZER—Engraved granite benches and electronic message boards, both displaying the artist's writings, thru 11/1. Gladstone, 99 Greene (431-3334).

JIM HUNTINGTON—Recent sculpture, thru 11/1. Erpf, 568 Broadway (925-6160).

FRANK HYDER—Recent large-scale mixed-media paintings of the figure, thru 11/8. Rentschler, 72 Greene (334-1239).

RON JANOWICH—Large-scale black abstract paintings on arc and cross-shaped canvases, thru 11/1. Van Eck, 420 W. Broadway (219-0717).

DONALD JUDD—Recent sculptures of painted metal, plywood, and colored Plexiglas, thru 11/1. Cooper, 155 Wooster (674-0766).

R. L. KAPLAN/KEN KIFF—Seven recent paintings that incorporate "skywriting"/Paintings of primal landscapes filled with fantasy characters, 10/18–11/29. Thorp, 103 Prince (431-6880).

PETER KINLEY—Large-scale paintings that combine symbolic landscape imagery and abstraction, by a London-based artist, thru 11/1. Twining, 568 Broadway (431-1830).

GLORIA KISCH/BILL SULLIVAN—Abstract steel sculpture/Small-scale landscape paintings. Thru 11/1. Schreiber/Cutler, 171 Spring (925-1441).

GARY KUEHN—Recent sculpture, thru 11/8. Gladstone, 99 Greene (431-3334).

LOUIS LIEBERMAN—Mixed-media reliefs, thru 11/8. Davis, 568 Broadway (219-1444).

ROBERT LONGO—Large-scale combine pieces in an exhibition titled "Steel Angels, Part II," 10/18–11/15. Metro Pictures, 150 Greene (925-8335).

GARY MAYER—Paintings that are evenly balanced compositions of nature, landscapes and figures, 10/16–11/15. Bouckaert, 100 Hudson (925-6239).

SAM MESSER—Bronze sculptures colored with chemical patinas and enamel, of fish, snakes, men, women, and heads, thru 11/1. Burgin, 270 Lafayette (219-8379).

ROBERT MURRAY—Recent cast and fabricated bronze sculptures with colored patinas, thru 11/11. Green, 152 Wooster (982-3993).

JOSEPH NECHVATAL—Recent paintings made with a computer and robotic arms, thru 10/25. Alexander, 59 Wooster (925-4338).

JOHN OKULICK—Wall and free-standing sculptures in wood painted with gold leaf or encaustic, thru 11/12. Hoffman, 429 W. Broadway (966-6676).

MIMMO PALADINO—Recent paintings and sculptures, 10/18–11/22. Sperone Westwater, 142 Greene (431-3685).

NANCY PIERSON—Recent paintings and charcoal drawings based on identification photographs of men, thru 10/25. Condeso/Lawler, 76 Greene (219-1283).

GERORGE RICKEY—Sculpture, thru 11/15. Davidson, 415 W. Broadway (925-5300).

RICHARD RUDICH—Glazed and painted bas-relief portraits based on photographs from the last days of the great European dynasties, thru 11/1. Harris, 383 W. Broadway (431-3600).

STEVE SCHWARTZ—Paintings and sculptures that combine various images from American popular culture, thru 11/5. Wood, 127 Spring (431-6003).

CARLOS SOSA—Oil paintings of abstracted figures in bleak, mysterious backgrounds, thru 11/1. Neale, 320 Lafayette (431-5077).

GARY STEPHAN/FREDERICK CHILDS—Recent bronze sculptures/Recent narrative paintings, thru 11/5. Brown, 100 Greene (219-1060).

RALF WINKLER (a.r. penck)—Drawings dated 1956–1964, thru 11/1. Toll, 146 Greene (431-1788).

MARTIN WONG—Mural-sized realist paintings of New York City storefronts, thru 10/25. Semaphore, 137 Greene (228-7990).

Other

ROMARE BEARDEN—Collages and watercolors of Mecklenburg County, North Carolina, thru 11/1. Cordier & Ekstrom, 417 E. 75th (988-8857).

STEVEN SALZMAN—Recent paintings, through 11/1. Bernarducci, 17 E. 17th (206-7578).

RUDY STAFFEL/ITSUE ITO—Recent non-functional porcelain works by both, thru 10/30. Greenwich House Pottery, 16 Jones (242-4106).

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ART

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—231 E. 60th (838-0333). Drawings and watercolors by British artists, including Constable, Gainsborough, John, others; thru 11/15.

GALDY—19 E. 71st (517-8576). "Images of Women" with four centuries of Master Drawings; thru 11/1.

GRAHAM—1014 Madison (535-5767). "Four Danish Potters," with works by Hansen, Kjaergaard, Reumert, Rokkjaer; thru 11/8.

KOVESDY—897 Madison (628-6886). Futurist works by Exter, Delauney, Kupka, Mattis-Teutsch, Scheiber, others; thru 12/20.

SIMON/NEUMAN—42 E. 76th (744-8460). "Recent Acquisitions," with works by Feininger, Leger, Matisse, Picasso; thru 11/1.

57th Street Area

GOODMAN—41 E. 57th (593-3737). "Six Artists in Three Forms," with paintings by De Kooning, Johns, Kelly, Lichtenstein, Rauschenberg, Stella; thru 10/25.

HERSTAND—24 W. 57th (664-1379). "Masterpieces of African Art," thru 11/1.

KENT—41 E. 57th (980-9696). "American Myths," with works by Artschwager, Golub, Foulkes, Kearns, Kruger, Petlin, Warhol; thru 11/8.

LEVER/MEYERSON—16 W. 57th (977-9444). "Hans Hofmann and His Legacy," with paintings by Blaine, Bultman, Cavallon, De Niro, Hofmann, Stout, others; 10/15–12/12.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). "Landscape" with works by Barth, Bleckner, Cucchi, Deutsch, Kiefer, Long, Marden, Smithson; 10/15–11/15.

ST. ETIENNE—24 W. 57th (245-6734). "Viennese Design and the Wiener Werkstatte," with works by Hoffmann, Klimt, Kokoschka, Moser, Schiele, others; thru 11/8.

URBAN—500 Park, at 59th (593-3306). Japanese Noh theater masks; thru 11/8.

WASHBURN—41 E. 57th (753-0546). A 15th-anniversary exhibition, with works by Bruce, Dove, Hartley, Heade, Johnson, O'Keeffe, others; thru 11/1.

WUNDERLICH—41 E. 57th (838-2555). "Outward Bound"—a collection of 26 marine paintings by Birch, Buttersworth, Moran, Stobart, others; thru 11/8.

East Village

HUMPHREY—242 E. 5th (529-0692). Paintings, serigraphs, lithographs, and Pre-Columbian ceramics; thru 10/26.

ZEUS-TRABIA—437 E. 9th (505-6330). Works by Asch, Oberst, Lorinser; thru 11/2.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "Luminosity," with works by Bertolotto, Marcheschi, Schwendinger, Seide, Staller, Victoria, Wagner; "Breathing Walls"—an installation by Nene Humphrey; thru 11/8.

BEITZEL—113 Greene (219-2863). "Natural Desire," with works by Barth, Brewster, Heeks, Hughes, Pousette-Dart, Wofford, others; thru 11/1.

CASTELLI—142 Greene (431-6279). Recent works by 51 artists who attended Skowhegan School of Painting and Sculpture in the past decade, selected by Linda Shearer, Patterson Sims, and Diane Waldman; 10/18–25.

ESMAN—70 Greene (219-3044). Works by 21 European "Outsiders," including Corbaz, Gill, Wilson, Wofli, others; thru 11/15.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). Monotypes by Dubasky, Lobdell, Ossorio, Resnick, Willis, others; thru 11/1.

PIETRASANTA—81 Franklin (219-3128). "From Maquette to Monument," with sculptures by Arman, DeWoody, Flanagan, Grau, Nesbitt, Rayberry, Staller, Strider; thru 11/28.

PRATT MANHATTAN—Puck Building, 295 Lafayette (718-636-3517). "Prints of the American West," by Bodmer, Catlin, Farny, Remington, Russell, others; thru 11/21.

RUBIN—411 W. Broadway (226-2161). "The Constructed Image," with works by Duff, Kelly, Lee, Rockburne, Stella, Tuttle, others; thru 11/7.

SHAPOLSKY—99 Spring (334-9755). Paintings by McFarlane, Nonn; sculpture by Falkenstein; thru 10/25.

SORKIN—150 Franklin (925-4942). Sculptures by Bladen, Clark, Pfaff, Reyes; thru 11/1.

Other

BARUCH—135 E. 22nd (505-2192). "Women Artists of the Surrealist Movement," with works by Carrington, Fini, Hugo, Kahlo, Miller, Sage, others; thru 11/7.

CITY UNIVERSITY OF NEW YORK—33 W. 42nd (790-4331). "25th Anniversary Commemorative Art Exhibit," with works by Carlson, Goldsmith, Lintz, Okamoto, Rabinovich, Snyder, Zaima; thru 11/21.

CORNELIUS—170 Fifth (243-7171). "Geometry Now," with works by Armleder, Bleckner, Halley, Haynes, Levine, Reed, Taafe, others; thru 10/31.

IBM—56th at Madison (407-6100). "Bent Wood and Metal Furniture: 1850–1946," with works by Breuer, Hoffmann, Mies van der Rohe, Rietveld, others; "Young America: A Folk Art History,"thru 11/15.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8731). "William McGee: Selected Works, 1956–1986," thru 10/26.

LONGWOOD ARTS—P.S. 39, 965 Longwood Ave., Bronx (842-5659). Experimental prints by Dreyfuss-Smith, Feinstein, Godwin, Lovell, Quintero, others; thru 11/15.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Astrazione," with works by Bonoli, Camurati, Cassar, Ionda; thru 11/11.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Drawing Center 10," with works by artists who had their first significant exhibition at The Drawing Center, including Bosman, Lawson, Nechvatal, Winters, others; thru 11/17.

PRATT INSTITUTE—200 Willoughby Ave., Brooklyn (718-636-3517). Works by Pratt Institute faculty members; thru 10/31.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Orange St. (718-875-4031). Works that are unframed and pinned to the wall, by Diamond, Helal, Mozenter, Nagy, Ross; thru 11/1.

SWISS INSTITUTE—35 W. 67th (873-3761). Works by eight Swiss artists living in New York City, including Bertoglio, Monti, Paulon, others; thru 10/26.

PHOTOGRAPHY

BRASSAI/DENNIS FARBER—Photographs of Paris in the 30s/Paintings on large-scale color photographs of the southern California landscape. Thru 11/8. Miller, 138 Spring (226-1220).

MARK COHEN—Twenty black-and-white photographs that depict fragments of day-to-day life, thru 11/8. Zabriskie, 724 Fifth (307-7430).

RAYMOND DEPARDON—"San Clemente" and selected photographs, thru 11/8. Burden, 20 E. 23rd (475-8790).

JED DEVINE—"The Bethesda Terrace"—a recently published portfolio of 102 palladium prints made prior to the recent restoration of the Bethesda Terrace in Central Park, thru 11/1. Wolf, 30 W. 57th (586-8432).

LORRAINE ENGLEHARDT—Recent photographs of nautical subjects, thru 11/7. Soho Photo, 15 White (226-8571).

GARY GOLDBERG—Photograms on mylar, 10/15–26. Stokker-Stikker, 507 E. 6th (614-0148).

I. C. P.—Fifth at 94th (860-1783), Tues. 12–8 (5–8 free), Wed.–Fri. 12–5, Sat.–Sun. 11–5, $2.50 admission. David Hockney's Photocollages: A Wider Perspective; Art & Advertising: Commercial Photography by Artists; thru 11/9.

LARRY JOHNSON—New photographs, thru 11/8. 303, 303 Park Ave. South (477-4917).

LIFE GALLERY—Time & Life Building, Sixth Ave. at 50th, Room 28-58 (841-2300). By appointment.

"Life Photographs from the First Fifty Years: 1936–1986"; thru 11/28.

LOWINSKY—38 E. 57th (593-3320). 19th- and 20th-century photographs by Howlett, Lange, Modotti, Muybridge, Strand, Weston, others; thru 11/15.

TEOBERT MALER/ALFRED P. MAUDSLAY—Photographs of Maya ruins by both, taken in the late 1800s, thru 12/24. Center for Inter-American Relations, 680 Park (249-8950).

DAN POWELL—Still lifes that are constructions of plant forms, vases, figurines, and paper cut-outs, thru 10/25. Ledel, 168 Mercer (966-7659).

PS 122—409 E. 9th (228-4249). "Six Photographers Look at Myth," with works by Adler, Andres, Johnson, Nance, Schlefer, Seador, others; thru 10/26.

ROSAMOND WOLFF PURCELL/JASCHI KLEIN—Photographs of animals from a book titled, *Illuminations, A Bestiary*/Photographs by a young German filmmaker; 10/18–11/20.

ROSALIND SOLOMON—Photographs of people in India, Guatemala, and Peru, thru 11/4. Lieberman & Saul, 411 W. Broadway (431-0747).

STALEY-WISE—177 Prince (777-1590). "The Golden Age of Hollywood," with prints by Allan, Coburn, Willinger; thru 11/1.

PERFORMANCE

MILLENIUM—66 E. 4th (673-0090). 10/16, 17 at 8: Judith Scherer in "Trilogy: Heroine—Bride—Utopic Erotic." $6.

PERFORMING GARAGE—33 Wooster (966-9796). 10/16–26 at 8: Jo Andres's "Vita Da Vida," with Hayo David, Anne Iobst, Lucy Sexton, Rebecca Moore. $8.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . City of Light; thru 3/1.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from The Burke Collection; thru 12/7.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23 . . . Video Artist: Carlos De Jesus; thru 10/23 . . . Disarming Images: Art for Nuclear Disarmament; thru 11/23 . . . A Decade of En Foco; thru 11/13 . . . Lorna Bieber: Recent Works; thru 11/19.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Celebration Textiles: Faces and Places; thru 12/1 . . . Monumental Drawing: Works by Twenty-Two Contemporary Americans; thru 11/10 . . . Hiroshige: One Hundred Views of Edo; thru 11/5 . . . Reinstallation of Islamic Collection . . . The Machine Age In America 1918–1941; 10/17–2/16 . . . American Works on Paper 1918–1941; thru 12/1.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 11/20.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5 . . . Newcomb Pottery: An Enterprise for Southern Women; thru 10/19 . . . "I'll Buy That: 50 Years of American Consumer Products;" thru 1/4.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–9) . . . Works by Richard Long; thru 11/30 . . . Recent Acquisitions; thru 11/2 . . . Angles of Vision: French Art Today; thru 11/30.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Jewish Themes/Contemporary American Artists II; thru 11/16 . . . Mayim by Stacey Speigel; thru 11/16 . . . Mariana Cook Photographs: *Israeli Portraits;* thru 1/4 . . . Recent Israeli Art: Selections from the Jewish Museum Collection; thru 12/21 . . . In The Picture; 10/15–Aug. '87.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru Jan. '87 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Bamana: Sculpture from West Africa; thru 3/1/87 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 1/31 . . . Treasures of the Holy Land: Ancient Art from the Israel Museum; thru 1/4 . . . 15th–18th Century French Drawings in the Metropolitan Museum of Art; thru 1/4. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30–5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . Mrs. Delany's Flower Collages from the British Museum; thru 11/2 . . . Flowers in Mediaeval Manuscripts; thru 11/2 . . . Nineteenth-Century French Drawings from John S. Thacher and Other Morgan Collectors; thru 11/9 . . . The Name and Nature of A.E. Housman, from the Collection of Seymour Adelman; thru 11/9.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . The Metropolitan Opera: The Television and Radio Legacy; thru 11/22.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . From Innovation to Tradition; thru 1/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2 . . . Vienna 1900: Art, Architecture and Design; thru 10/21 . . . Morris Louis; thru 1/4 . . . New Photography II; thru 1/6.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia; thru 10/27 . . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . Beyond the Golden Door: Settlement Houses in New York City; thru 11/9 . . . The Best of the Best-Dressed List; 10/21–5/14.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2 . . . In Support of Liberty: European Paintings of the 1883 Pedestal Fund Art Loan Exhibition; thru 11/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12–6, Fri. noon–10, Sat. noon–8. Closed Mon. & Tues. Suggested admission $3. A Distanced View: One Aspect of Recent Art from Belgium, France, Germany and Holland; thru 11/30.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005), Wed.–Sun. 10–5. $2, children $1. (Free Wed.) Seeing the Light: 83 exhibits on color, light, and perception . . . Feedback: The World of Self-Sensing Machines . . . Realm of the Atom.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Treasures of Botanical Illustration; thru 10/26 . . . Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry; thru 2/22 . . . Storied Shores: Lake George in Legend and History; thru 1/11.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . Moneta Sleet, Jr.: Pulitzer Prize Photojournalist; thru 11/8 . . . Max Ernst: Beyond Surrealism; thru 1/17. **Lincoln Center**, 111 Amsterdam Ave., at 65th St.. Backstage at the Opera; thru 11/15.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested . . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . The Arnold and Seena Davis Collection; thru 11/16 . . . Paintings by Joe Giordano; thru 10/19 . . . Television's Impact on Contemporary Art; thru 10/26 . . . Subway: Photographs by Bruce Davidson; thru 11/30.

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10–6. $4, seniors $3, children $2. The Promise of America; thru 3/1/87 . . . Boys at Sea: Life Aboard the Schoolship St. Mary's; thru Dec.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1.50; children 50¢. The Stone Churches of Ethiopia; thru 12/28 . . . Contemporary Sculpture from the Permanent Collection; thru 12/28 . . . Nellie Mae Rowe: Folk Artist; thru 12/28.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $4, seniors $2. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Mechanical Illusions by Robert Cumming; thru 10/19 . . . Major Acquisitions Since 1980: Selected Paintings and Sculpture; thru 11/30 . . . John Singer Sargent; thru 1/4. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Paintings and Drawings by Walter Murch (1907–1967); thru 11/18.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 10/15 at 10: Chinese Export Porcelain, Paintings and Works of Art. On view from 10/10. 10/16 at 10: Korean Works of Art. On view from 10/11. 10/16 at 2: Fine and Important Japanese Prints and Illustrated Books. On view from 10/11. 10/18 at 10 & 2: Important American Furniture, Silver, Folk Art, and Decorative Art. On view from 10/11. **East,** 219 E. 67th St. (606-0400). 10/15 at 2: 19th and 20th Century European and American Paintings and Drawings. On view from 10/11. 10/21 at 10 & 2: English and Continental Furniture, Decorative Objects and Rugs. On view from 10/17.

DOYLE—175 E. 87th St. (427-2730). 10/15 at 10: Important 17th and 18th Century English and Continental Furniture and Decorations, including Old Master Paintings, Georgian Silver, Tapestries and Rugs. On view from 10/11.

PHILLIPS—406 E. 79th St. (570-4830). 10/21 at 1: Antique Jewelry and Wristwatches. On view from 10/14.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/17 at 2, 10/18 at 10:15 & 2: Property from the Collection of M.C.A., Inc. On view from 10/11. 10/20 at 2, 10/21 at 10:15 & 2: Magnificent Jewelry. On view from 10/16. 10/21 at 10:15 & 2: Sotheby's Arcade Auctions: American Furniture. On view from 10/16.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, October 15

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor. Basically Bach Festival: Bach's Cantatas No. 4, No. 156, No. 124, No. 131. Central Presbyterian Church, Park Ave. at 64th St. (873-9546), at 7:30. $15.

VIENNA 1900: A FESTIVAL OF MUSIC—Pianists Marc Neikrug, Zaidee Parkinson, Ursula Oppens; bass-baritone John Ostendorf, soprano Benita Valente. Music of Schoenberg, Mahler, Alma Mahler. Museum of Modern Art Titus Theater I, 11 W. 53rd St. (708-9856), at 8. $20, $25.

BILLY JOEL: THE BRIDGE TOUR—Madison Square Garden at 8. $17.50, $20.

RANDALL HODGKINSON, pianist. Works by Schumann, Bartok, Beethoven, Martino, Sessions, Ives, Cage, Liszt. Alice Tully Hall at 8. $10.

MIKHAIL RUDY, pianist (N.Y. debut). Works by Brahms and Prokofiev. 92nd Street Y at 8. $7.50–$10.

DAVID KOREVAAR, pianist. Leibermann (world premiere), Schumann, Korevaar (N.Y. premiere), Liszt-Korevaar). Merkin Concert Hall at 8. $10.

PAUL WINTER CONSORT—Music accompanied by the Planetarium's laser effects and sky show. American Museum of Natural History Hayden Planetarium, C.P.W. at 81st St. (873-1327), at 6:30 and 9. $20.

EMPIRE BRASS QUINTET—Mannes College of Music, 150 W. 85th St. (580-0210), at 7. Free.

DICK SUDHALTER, trumpeter. Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

JOHN COVELLI, pianist. St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. Free.

JOANNA ROSE, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

Thursday, October 16

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; pianist Alicia de Larrocha. Mozart's Piano Concerto, K. 503; Bruckner's Symphony No. 7. Avery Fisher Hall at 8. $7.50–$35.

BOSTON CAMERATA, Paul O'Dette conductor-lutenist; Boston Shawm and Sacbut Ensemble. "For Isabella: Songs and Dances From the Court of Mantua." Merkin Concert Hall at 8. $10.

PETER ORTH, pianist. Music by Beethoven, Chopin, Liszt, Barber. 92nd Street Y at 8. $7.50–$10.

I SOLISTI ITALIANI—Music by Vivaldi, Mozart, Rossini, Bartok, Britten. Metropolitan Museum at 8. $15.

NEW YORK MAHLERITES—The New Amsterdam Singers, Clara Longstreth, Gilbert Kaplan conductors; organist William Carragan, duo-pianists Julie Holtzman and Brent Runnells, others. Music by Mahler and Bruckner. St. Peter's Church, Lexington Ave. and 54th St. (477-6279), at 8. $4.

CONCERTS PLUS—"Play Gypsy": music by Kreisler, Ravel, Brahms, Dvorak. Vocal and instrumental soloists. WQXR auditorium at 7. $15, by phone reservation only (570-2933).

ERIK FRIEDLANDER, cellist/**MARY JO PAGANO,** pianist. Music of Beethoven, Debussy, Chopin. Trinity Church, Broadway and Wall St., at 1. Free.

ANDREW BOLOTOWSKY, flutist/**FRANCIS HEILBUT,** pianist. Schubert, Theobald, Shaughnessy, Corelli. JASA, 40 W. 68th St. (724-3200), at 1. Free.

BARGEMUSIC—Jonathan Feldman, pianist; Ani Kavafian, violinist; cellist t.b.a. Bartok's Sonata for Violin and Piano; Brahms's Piano Trio in C. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, October 17

NEW YORK PHILHARMONIC—See 10/16.

BILLY JOEL—See 10/15.

TOKYO STRING QUARTET—Schubert, Ravel, Brahms. Metropolitan Museum at 8. $12.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor; clarinetist Jean Kopperud. Berlioz's "Roman Carnival" Overture; Mozart's Clarinet Concerto, K. 622; Zahab's *Second Orchestra Piece* (world premiere); Debussy's *La Mer.* Trinity Auditorium, 101 W. 91st St. (206-0438), at 8. $9.

KONRADIN GROTH, trumpeter/**HAYKO SIEMENS,** organist. Berlin Philharmonic members, in works by Bach, Telemann, Handel, Liszt. St. Bartholomew's Church, Park Ave. and 51st St., at 8. Free.

BERENICE LIPSON-GRUZEN, pianist. Music of Mozart, Beethoven, Chopin, Debussy. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

THE SECOND JAZZ STRING SUMMIT—Turtle Island String Quartet, cellist David Darling, Leroy Jenkins—Sting, others. NYU Eisner-Lubin Auditorium, 566 LaGuardia Pl. (724-3256), at 7. $10.

AMERICAN STRING QUARTET—Beethoven's Quartet No. 15; Schoenberg's Quartet No. 4; Dvorak's Quartet No. 14. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ALBORADA LATINA—Villa-Lobos, Cervetti, MacBride, Diaz, Crumb, Ginastera, others. Center for Inter-American Relations, 680 Park Ave., at 8. $6.

CENTENNIAL RESTORATION BENEFIT—Soprano Kathryn Armour, baritone-pianist Norman Rollings, pianist Terrence Woollen. Songs from the Middle Ages and the Renaissance; Weber, Massenet, Granados, Puccini; Friml, Romberg, Porter, Coward, Herbert. Church of St. Mary the Virgin, St. Joseph's Hall, 143 W. 46th St. (869-5830), at 8. $10.

MARY NICHOLAS, harpsichordist. Music by Bach, Scarlatti, Gibbons, Handel. Greenwich House, 46 Barrow St. (242-4770), at 8. Free.

TIBETAN SINGING BOWL ENSEMBLE—"Music for the October Moon," composed by Raphael Mostel. New York Open Center, 83 Spring St. (219-2527), at 8. $9.

JON HASSELL CONCERT GROUP—"Next Wave," at the Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $14, $18.

ALEXANDER SMITH, lute and theorbo/**ROBERT K. GREENLEE,** tenor. Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900, at 8. $3.

Saturday, October 18

NEW YORK PHILHARMONIC—See 10/16.

GUARNERI STRING QUARTET, with violist Kim Kashkashian, cellist Bernard Greenhouse. Beethoven, Janacek, Tchaikovsky. Metropolitan Museum at 8. $15.

BILLY JOEL—See 10/15.

THE WESTERN WIND—Basically Bach Festival. "The Renaissance Avant-Garde: Music for A Cappella Sextet." Central Presbyterian Church, Park Ave. and 64th St. (873-9546), at 7:30. $15.

FRANCOIS-RENE DUCHABLE, pianist (New York recital debut). "The Legacy of Franz Liszt." The program includes the *Don Juan Fantasy* and two Paganini Etudes. Alice Tully Hall at 8. $10–$14.

CHUCK BERRY—Felt Forum at 8. $18.50.

ANTON KUERTI, pianist. "Beethoven in a Lighter Vein": program includes the C-minor Sonata and Two Rondos, Op. 51. Alice Tully Hall at 3. $15.

MUIR STRING QUARTET, with flutist Carol Wincenc. Chausson, Mozart, Mendelssohn. Washington Irving H. S., Irving Pl. and 16th St. (586-4680), at 8. $2.

TOM MCVEETY, and his music for the electric cello and keyboard.Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $10.

MUSIC OF NORTH INDIA—Vocalist Lakshmi Shankar, sitarist Krishna Bhatt. P.S. 41 auditorium, 116 W. 11th St. (362-3366), at 8. $12.

THE NEW JAZZ—Music created and performed by Bradley Sowash, Ted Piltzecker, and other musicians, including premieres. The Field at Pineapple, 599 Broadway at Houston St. (966-3717), at 8. $7.

RAY HORNBLOWER, tenor. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. 50 cents house admission.

SHERRILL MILNES, baritone, with pianist Jon Spong. Songs and arias by Lully, Mozart, Strauss, Verdi, Copland, others. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 8:30. $17–$20.

BRONX CHAMBER ORCHESTRA, Michael Spierman conductor; violinist Yevgenia Strenger, violist Sander Strenger. Bernstein's *Candide* Overture; Mozart's *Sinfonia Concertante*, K. 364; Brahms's Symphony No. 2. Manhattan College, Riverdale (920-0245), at 8. Free.

NEW YORK CHAMBER SOLOISTS—Telemann and Poulenc. Snug Harbor Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $8.50.

JON HASSELL—See 10/17. Sat. is sold out.

Sunday, October 19

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Season's opening concert. Guest artists include oboist Ronald Roseman, bassoonist Mark Popkin, organist Anthony Newman. Handel's *Royal Fireworks* Music; Mozart's Serenade No. 11, K. 375; Copland's Duo for

Flute and Piano; Beethoven's Trio in B-flat, "The Archduke." Alice Tully Hall at 5. $15.

BERLIN PHILHARMONIC, James Levine conductor; soprano Anna Tomowa-Sintow. Wagner's *Siegfried Idyll,* Strauss's *Four Last Songs*; Beethoven's Symphony No. 7. Metropolitan Opera House at 4. $40, $60.

THE PACIFIC SOLOISTS (N.Y. debut). Haydn, Shostakovich, Brahms. Benefit for N.Y.C. chapter for Alzheimer's Disease and Related Disorders Association. Alice Tully Hall at 8. $15–$75 (719-4744).

VIENNA 1900: A FESTIVAL OF MUSIC—Soprano Judith Blegen, baritone Hakan Hagegard, pianist Warren Jones. Mahler, Berg, Webern, selections from Lehar's *The Merry Widow.* Museum of Modern Art, 11 W. 53rd St. (708-9856), at 8. $20, $25.

KRYSTIAN ZIMERMAN, pianist. Beethoven, Schubert, Schumann. Avery Fisher Hall at 3. $9–$17.50.

CHAMBER ORCHESTRA, Alexander Schneider conductor. Haydn's Symphonies No. 44, No. 46, No. 48, No. 49. New School, 66 W. 12th St. (741-5689), at 2. $8.

RAY LUCK, pianist. Works by Haydn, Beethoven, Chopin, Debussy, Emmanuel, Messiaen. Merkin Concert Hall at 8:30. $10.

ORIN GROSSMAN, pianist. Music by Chopin and Gershwin (songs and transcriptions). Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

EARLY MUSIC AT ST. IGNATIUS—Harpsichordist Gwendolyn Toth, soprano Rosa Lamoreaux, others."18th-century Heartthrobs." 87th St. and West End Ave., at 4. $5.

NEW YORK BAROQUE CONSORT—Works by C.P.E. Bach, J.C.F. Bach, Telemann, Quantz, others. Middle Collegiate Church, Second Ave. and 7th St. (663-2496), at 3. $5.

VIRTUOSI QUINTET—19th-century marches and waltzes; music by Fine, Piston, Ambrosio. New-York Historical Society, 170 C.P.W. at 77th St. (873-3400), at 2. Free with admission, $2.

ROBERT STALLMAN, flutist, with others. Mozart program. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., at 3:30. Free.

BRICK CHURCH CHOIR AND FRIENDS—French songs and arias. 62 E. 92nd St., at 4. Donation.

MUSIC OF NORTH INDIA—Imrat Khan and Shafat Khan. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. (362-3366), at 2:30. $10.

ST. PETER'S CHURCH—At 5, Jazz Vespers with the Cayenne Jazz Band; offering. At 7: Kenny Williams and his orchestra; $5. Lexington Ave. and 54th St.

THE NEW JAZZ—See 10/18.

BARGEMUSIC—See 10/16. Today at 4.

NEW YORK CONCERTINO ENSEMBLE—"Vivaldi Redivivus": Program includes five concertos and a sonata. Trinity Lutheran Church, 31st Ave. and 37th St., Astoria, Queens (718-626-9176), at 3. $9.

RONALD CROSS, harpsichordist. Music of Bach, Handel, Scarlatti. St. Andrew's Church, 400 Old Mill Rd., Richmondtown, S.I. (718-351-0900), at 3. $5.

EDDIE FISHER/EARTHA KITT—Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 2. $11–$15.

Monday, October 20

MOSCOW STATE SYMPHONY, Yevgeny Svetlanov conductor; violinist Oleg Kagan, cellist Natalia Gutman. Overture to Mussorgsky-Shostakovich's *Khovanshchina*; Brahms's Concerto for Violin and Cello in a; Shostakovich's Symphony No. 5. Avery Fisher Hall at 8. $12–$27.50.

CHAMBER MUSIC SOCIETY—At 7:30. See 10/19.

ON ORIGINAL INSTRUMENTS—Cellist Anner Bylsma, fortepianist Malcolm Bilson. Beethoven's Cello Sonatas in g, in C, in A; and his Variations on "Bei Mannern welche Liebe fulhen," from Mozart's *Magic Flute.* Merkin Concert Hall at 8. $10.

NORTH/SOUTH CONSONANCE, Max Lifchitz conductor; pianist Beatriz Roman. New music from Latin America, by Cordero, Camara, de la Vega, Andreola, Lifchitz, Mendes, Cardoso, Villa-Lobos. Christ and St. Stephen's Church, 120 W. 69th, at 8. $7.

MUSIC FROM ARCADY—Julius Baker, Eugene Drucker, Fred Sherry, Walter Trampler, Masanobu Ikemiya. Bach, Mozart, Persichetti, Taki, Brahms. Japan Society, 333 E. 47th St. (752-3015), at 8. $20.

STEVEN MACHAMER, vibraphonist and xylophonist/**GERALD RANCK,** pianist. Bach, Paganini, Chopin, Stravinsky, Confrey, Kreisler, Ligeti, Green, Stark. House of the Redeemer, 7 E. 95th St. (289-0399), at 8. $5.

PIERCE TURNER, singer-songwriter. "It's Only a Long Way Across." Music blending Irish ballads with rock 'n' roll instrumentation. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

ALVA ROGERS, singer, with violinist Jason Hwang, electronic processing by Robert Poss, and performance artist Lisa Jones. Federal Hall National Memorial, 26 Wall St. (269-0320), at 12:15. Free.

ALICIA CHAPMAN, oboist/**YVES ABEL,** pianist. Music of Handel, Faure, Verroust. Trinity Church, Broadway and Wall St., at 1. Free.

Tuesday, October 21

PHILHARMONIA VIRTUOSI, Richard Kapp conductor. "All Solos Day," with 16 soloists from the orchestra. Mozart's Concertone for Two Violins, K. 190; Martinu's *Serenade*; Martin's Concerto for 7 Winds, Timpani, Percussion, and Strings; Hummel's *Sinfonia Concertante.* Town Hall at 8. $10–$17.

NEW YORK PHILHARMONIC—At 7:30. See 10/16.

CHAMBER MUSIC AT THE Y—Mozart's Flute Quartet in D; Debussy's Sonata for Flute, Viola, and Harp; Silverman's *Crepuscule*; Schubert's Quintet in A, "Trout." 92nd Street Y at 8 (also Wed.). $11–$15.

CHAMBER MUSIC SOCIETY—At 7:30. See 10/19.

PRISM, Robert Black conductor; baritone William Sharp, pianist Sahan Arzruni, soprano Christine Schadeberg, tenor Constantine Cassolas. Works by Gideon; Mozart's *Rondo*; Dallapiccola's *Parole di San Paolo.* Merkin Concert Hall at 8. $10.

HELENA ELLING, with pianist William Vaughn Jones. French art songs; works by Rorem, Baksa, Gershwin, others. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

PIERCE TURNER—See 10/20.

FULL MOON TRIO—Bach's Sonatas BWV's 1033, 1034. Trinity Church, Broadway at Wall St., at 12:45. Free.

FREDERICK GRIMES, organist. Bach. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 8. Offering.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, $15–$90. 10/15 at 7:30: Mozart's *Le Nozze di Figaro,* Levine conducting; Soderstrom, Battle, von Stade, van Dam, Hampson. 10/16 at 8: Verdi's *Aida,* Santi conducting; Millo, Bumbry, Giacomini, MacNeil, Giaiotti. 10/17 at 7: *Die Walkure,* Levine conducting; Behrens, Meier, Dunn, Hofmann, Estes, Vogel. 10/18 at 2: Puccini's *Madama Butterfly,* Santi conducting; Yoko Watanabe (debut), Catania, Moldoveanu, Nucci. 10/18 at 7:30: *Le Nozze di Figaro*; same as 10/15. 10/20 at 8: Puccini's *Tosca,* Navarro conducting; Marton, Domingo, Pons, Tajo.

New York City Opera

NEW YORK STATE THEATER—Through 11/16. Note: all operas in foreign languages have supertitles. Tickets, $7–$30. 10/15 at 8: Massenet's *Cendrillon,* Bernardi conducting; Esham, Mills, Beer, Shaulis, Parker. 10/16: no performance. 10/17 at 8: Massenet's *Werther,* Comissiona conducting; Woods, Marsee, Garrison, Parker. 10/18 at 2: Strauss's *Die Fledermaus* (in English), Pallo conducting; Cummings, Munro, Theyard, Robert Orth (debut), Hamilton, J. McKee, Billings, Harrold, dancer Patricia McBride. 10/18 at 8: Gounod's *Faust,* Siciliani conducting; Hynes, Iauco, Leech, Link, Stone. 10/19 at 1: Boito's *Mefistofele,* Keene conducting; Christos, Cusack, Cheek, Grayson. 10/19 at 7: Verdi's *La Traviata,* Varon conducting; Huffstodt, Thomsen, Stone.

Other

LE JONGLEUR DE NOTRE DAME, by Massenet. Bel Canto Opera. St. Bartholomew's Church, Park Ave. and 51st St., 10/18 at 8, 10/19 at 4. $15.

THE TELEPHONE, by Menotti. Italian Heritage Opera Theatre and One World Theatre Productions. On a double bill with "Birthday," a mystery-thriller play by Mario Fratti. CUNY Graduate Center Auditorium, 33 W. 42nd St. (382-0629, 473-3215). 10/15, 16, 17 at 7:30. Free; reservations recommended.

LIGHT OPERA OF MANHATTAN—Through 11/2: Friml's *The Vagabond King.* Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed. at 2 and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. $17.50 Wed. Thurs.; $20 Fri.–Sun.

OPERATIC CONCERT—Twelve singers, presented by Care Selve Ensemble. Selections from *Samson, Solomon, Acis and Galatea, Don Giovanni,* others. Francis Xavier Church, 30 W. 16th St. 10/15 at 8. $10.

DANCE

The Joffrey Ballet

CITY CENTER THEATER—10/16–11/16. Tickets, $5–$40. 10/16 at 7:30: 30th-anniversary Gala, the company's N. Y. premiere of Ashton's *La Fille Mal Gardee* (265-7300 for special tickets). 10/17, 18 at 8: *La Fille Mal Gardee.* 10/19 at 2: *Birthday Variations, Passage, Confetti, Arden Court.* 10/19 at 7:30: *Cloven Kingdom, The Heart of the Matter, Italian Suite.* 10/21 at 8: *Reflections, Passage, Confetti, Force Field.*

The Feld Ballet

JOYCE THEATER—Through 10/26. Tickets, $25. 10/14 at 8: *Harbinger, Medium: Rare, Adieu, Bent Planes* (world premiere; music by Steve Reich). 10/15 at 8: *Bent Planes, Echo, Adieu, The Jig Is Up.* 10/16 at 8: *Aurora I, Echo, Over the Pavement, Skara Brae.* 10/17 at 8: *Harbinger, Medium: Rare, Return to Maria La Baja, Straw Hearts.* 10/18 at 8: *The Grand Canon, Echo, Adieu, The Jig Is Up.* 10/19 at 2: *Straw Hearts, Return to Maria La Baja, Bent Planes.* 10/19 at 7:30: *Aurora I, Adieu, Echo, Skara Brae.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—10/15, 17 at 8; 10/19 at 2: **New York Theatre Ballet,** in traditional and contemporary works . . . 10/16, 18, 19 at 8: **Choreo Showcase III:** New works by Andrea Fisher, Nimrod Fried, Claire Whistler and Duncan Macfarland, and William Mead ("Tarot," five solo dances performed by Mead). Riverside Drive at 120th St. (864-2929). $7.50.

Other

CODANCECO—"Broken Pieces," two programs over two weekends, including premieres. Program A—10/16, 18, 24 at 8; 10/26 at 3. Program B—10/17, 23, 25 at 8; 10/19 at 3. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). $7.

DIANNE R. MCINTYRE—The Sounds in Motion company, with Olu Dara and the Okra Orchestra, in a premiere. Whitney Museum at Philip Morris, Park Ave. at 42nd St. 10/15 at 7:30. Free.

DIVE IN—Dancer-choreographer Jennifer Monson teams with dancers and musicians for two programs. 10/16, 17 at 8:30, and 10/18, 19 at 8:30. Danspace Project at St. Mark's Church Parish Hall, Second Ave. and 10th St. (674-8112). $6.

JOHANNA BOYCE AND THE CALF WOMEN—Experimental dance. Continental Insurance Atrium, 180 Maiden Lane at Front St. 10/15 at 12:15. Free.

NEW SOLE SISTERS, a jazz-tap revue by Jane Goldberg, who appears with Frances Nealy, Brenda Bufalino, Josephine McNamara, others. La Mama, 74A E. 4th St. (475-7710). 10/16–11/2, Wed.–Sun. only, at 7:30. $10.

ROOTS: FOUNDATIONS OF AMERICAN DANCE—Benefit for the Charles Weidman Foundation (to match an NEA grant). Rarely seen dances, 1890's to 1940's, by Duncan, Dunham, Fuller, Humphrey, Ito, St. Denis, Shawn, Tamiris, Weidman. Aaron Davis Hall, City College, CCNY, Convent Ave. and 134th St. (924-4015). 10/19 at 3. $20, or $30 with reception.

SHELLEY LEE, in "The Dream Solos," from her "Records of Floating Life." Cunningham Studio, 55 Bethune St. (924-0077). 10/15–19 at 9. $8.

SIMONE FORTI/DAVID ZAMBRANO—Work by each, with other dancers. Ethnic Folk Arts Center, 179 Varick St. (691-5788). 10/18, 19, 20 at 8:30. $6.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. Res. sug. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chili relleno, shrimp in garlic sauce. L Tues.–Fri. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. 4–1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

5 & 10 NO EXAGGERTATION—77 Greene St., at Spring St., 925-7414. Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper & chutney sauce, veal champagne with apples. Res. sug. D Tues.–Thurs. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940's style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8.lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–5. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11:30. Ent. Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St., 732-5555. Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Italian. Spcls: filet of veal in wine & mustard sauce, veal steak in balsamic vinegar, pasta in vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pianist Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. (I) MC, V.

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tues.–Fri. noon–3. D Sun.–Mon. 5–11, Tues.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

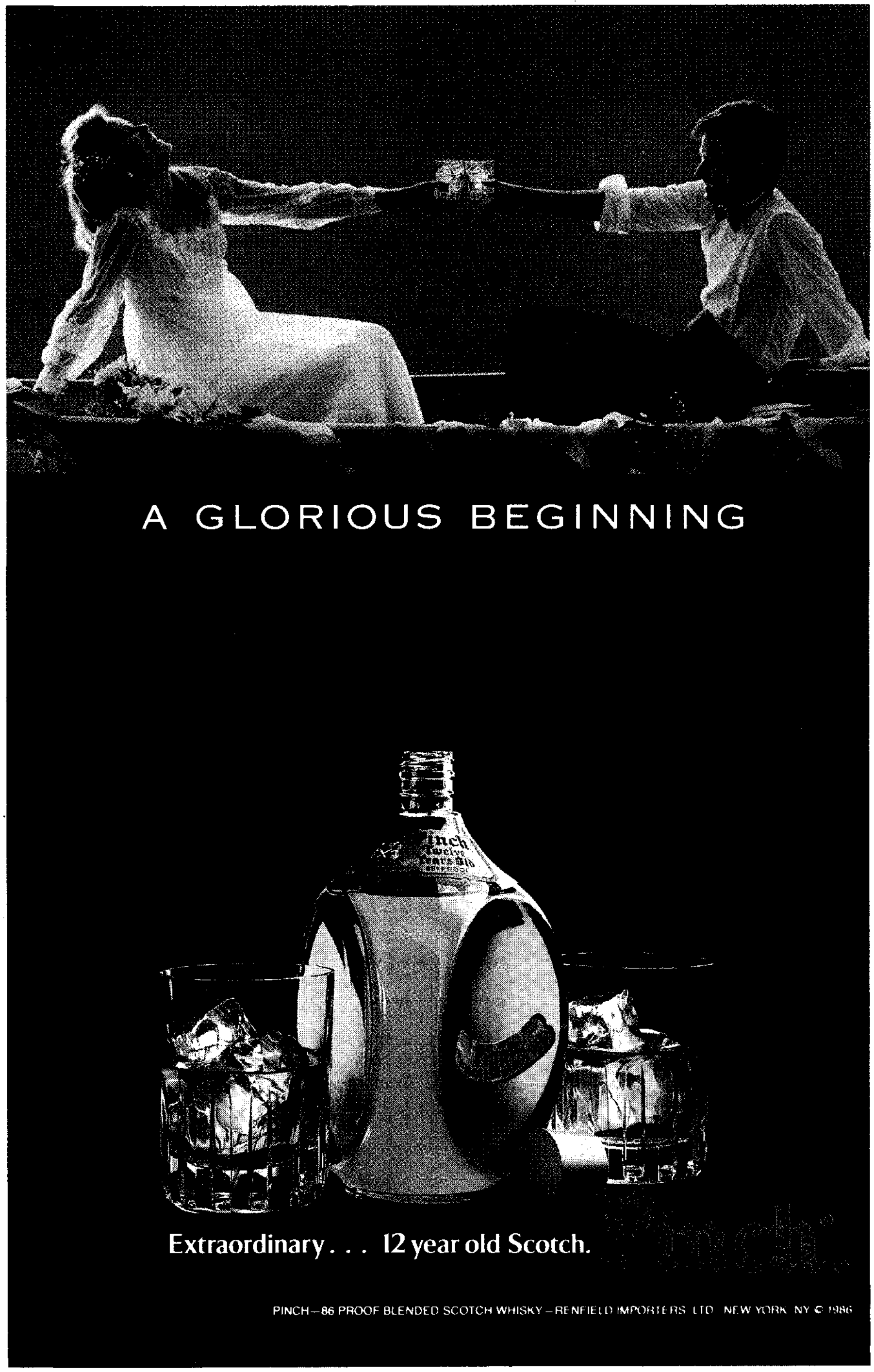
LAS VENTANAS—330 Bleecker St., at Christopher St., 924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**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SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. 5:30–10. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

EAST THE TOWN OF TASTE—366 Third Ave., at 27th St., 889-2326. Casual. Japanese. Spcls: sushi, teriyaki, gourmet combination box. Res. sug. L Mon.–Fri. noon–2:30, Sat. to 3. D daily 5–midnight. Private parties for 8–10. **(M)** **AE, CB, DC, MC, V.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.-Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sautéed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake, 10/15–11/29, wild game festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: pastas, grills, seafood. L Mon.–Fri. noon–5. Br Sat. noon–5. D Mon.–Sat. 6–11. Closed Sun. **(M)** **AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, burnt duck, medallions of veal with vermouth & capers, steamed salmon basket. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5:30–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

TWENTY:TWENTY—20 W. 20th St. 627-1444. Casual. Regional American. Spcls: Delaware crabcakes, baked devilled lobster, duck and sausage etouffee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES —Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, fresh fish baked in parchment, chicken breast with mandarin oranges and orange muscat cream sauce. Res. nec. L cruise boards Mon.–Sat. at noon. Br Sun. at 12:30. D cruise boards at 7 & 9. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts., 687-7471. Casual. Hunan/Szechaun. Spcls: Peking duck, crispy whole fish, Szechuan style seafood. Res. sug. L daily 11:30–2:30. D Sun.–Thurs. 5–10:30, Fri.–Sat to 11:30. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10, Sat 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: *antipasta caldo, pappardelle con* carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian/American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St., 751-0700. Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30–4. D daily 4–1 a.m. Also **59 W. 56th St.,** 757-7910. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: Coca-Cola chicken, blue mesa nachos, char-grilled veal with Rome apples and prosciutto pizza. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.-Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

OSTERIA DEL CARSO—364 W. 46th St. 245-5530. Casual. Northern Italian. Spcls: sgombri in savor, pasta with snails, venison with polenta. Res. sug. D only Tues.–Sun. 5–midnight. Closed Mon. **(M)** **MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St., 838-9393. Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Des sert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Mon. 5:30–10, Tues.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun. 11–3. Tea daily 3:30–7. "After 7": daily 7–1 a.m. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: *roast duck with port & black currant sauce,* vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.–Sat. 7–11, Sun. 8–10:30. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Daily noon –1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sauteed veal with crab & asparagus, fresh crispy duck in raspberry & leek sauce, poulet Jacqueline. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

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RESTAURANTS

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts., 249-2020. Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., Black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing to Peter Duchin orchestra Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Pre-theatre prix fixe D. Private parties for 80. Ent. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PETROUCHKA—435 E. 86th St., 876-3800. Jacket required. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Tues.–Sun. 6–11. S Tues.–Sun. 11–2 a.m. Private parties. Ent. Closed Mon. **(M–E)** **AE, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.–Sun. 11–4. Complete L & D. **(I-M)** **AE, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D daily 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th 68th Sts., 874-2280. Casual. Continental. Spcls: ragout of fresh vegetables & sweetbreads, braised game hen with tarragon & wild mushrooms, poached Nowegian salmon with steamed asparagus garnished with dill & capers. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30-4. D Mon-Sat. 5:30-11:30. Pianist MOn.-Sat. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7-11:30. L daily 11:30-4. Br Sun. noon-4:30. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

DALLAS B.B.Q.—27 W. 72nd St., 873-2004. Casual. American. Spcls: chicken & barbecued ribs, onion rings, vegetable tempura, chili. No res. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Private parties for 100. Pianist Tues.-Sat. eves. **(I)** **AE, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th-75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Br Sat.-Sun. 11-4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

LEFT BANK—442 Amsterdam Ave., bet. 81st-82nd Sts., 362-4429. Casual. French/Continental. Spcls: duck with lingonberry sauce, rack of lamb, bouillabaisse. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Ent. Tues.,Fri.,Sat. **(M)** **AE, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.-Sat. 11:30-3:30. D daily 5-11. Br Sun. noon-4. S from 11 p.m. Pianist Tues.-Sun. **(M)** **AE, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 10-5. L Mon.-Fri. 10:30-5. D daily 5-2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st-82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.-Fri. noon-2:30. Br Sat. 11:30-3, Sun. to 3:30. D Mon.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 6-10. Pre-theatre D Mon.-Sat. 5:30-7. **(M-E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.-Fri. 9-11, Sat. 10-11. Br/L Tues.-Sun.11-4. D Tues.-Thurs., Sun. 4-11, Fri.-Sat. *to midnight.* Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th-85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Pianist nightly from 7. **(M)** **AE.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon-4. D daily 4-*midnight.* **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: leg of lamb with roasted garlic & fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna & swordfish. Res. sug. Open Tues.-Sun. for B, L, tea & D from 8 a.m.-11:30. **(M)** **AE, DC, MC, V.**

SILVERBIRD—505 Columbus Ave., bet. 84th-85th Sts., 877-7777. Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey & sage. Res. sug. D only Sun.-Thurs. 6-11:30, Fri.-Sat. to midnight. Pianist Tues.-Sat. from 9. **(M)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: *tortellini alla Nonna, chicken scarpariello,* prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30-3:30. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 7-midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.-Sun. noon-3. D Tues.-Sun. 5-11:45. Bar Thurs.-Sat. 4 p.m.-4 a.m., Sun.-Mon. 7-midnight, Tues.-Wed. 5-1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 718-899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, mahi mahi. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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OTHER EVENTS

FAIRS AND OPEN HOUSES during the week ahead include the **Autumn Jubilee,** 10/19, 11-6, on Second Ave., 14th to 34th Sts. (rain date, 10/26). Antiques and collectibles, new and nicely old clothing, handcrafts, plants, and of course *food.* "A festival within a festival" will attract the kids, between 14th and 15th and between 1 and 5, with ten acts including magicians and clowns doing their thing more or less at the same time. At the other end of the fair, you'll find a sports block, 33rd-34th, with active participation invited . . . The annual **Pumpkin Festival** at South Street Seaport focuses on the seasonal favorite, naturally, and also on folk music. Plenty of activity on 10/18, 19, and 25, with the biggest big moment on 10/26, when the Hudson River sloop *Clearwater* drops anchor at Seaport Museum Pier 16 with its cargo of pumpkins for sale (to benefit the sloop's School-Sail Programs). The sale is noon-5, and on Pier 17 there'll be a five-hour folk concert, starring Odetta, Pete Seeger, Oscar Brand, David Amram, the Sloop Singers, and the Arm of the Sea Players. All four days, there'll be foods made from pumpkins, from empanadas to cheesecake, along with a pumpkin-sculpture contest, children's fun, hayrides, stories, puppets, and more . . . The **Asia Society's 30th-birthday Open House,** 10/18, 11-6, is a day-long festival that includes performances like Javanese puppet theater and Kabuki, Asian crafts, Chinese storytelling, and demonstrations of noodle-stretching and martial arts. It's at 725 Park Ave., at 70th St. . . . Anyone who likes Latin music will take in the **Clinton Street Immigrant Festival,** 10/19, noon-6 (rain date 10/26), downtown between Delancey and Houston Sts. Local merchants will sell foods and crafted items, and entertainers like the Ray Barretto Orquestra will be on hand with salsa and Latin jazz . . . **Old Home Day at Richmondtown Restoration,** 10/19, re-creates a traditional domestic scene from the past, with crafts, trades, demonstrations, and things from the past to do and see—carpenters and blacksmiths to talk to, cider-pressing and candle-dipping to learn, and home-style cooked things and gifts to buy, and readings from original diaries of the Colonial period—from 10 to 5, at 441 Clarke Ave., Staten Island (718-351-1617). $3, children $1, seniors and students $1.50; families $5 . . . The Brownstone Revival Committee will host the annual **Brownstone Fair,** where you can learn the whys and wherefores, the ins and outs, and most important, the $ and ¢ of buying and restoration and much more. 10/18, 10-5; 10/19, 11-5, at the Brooklyn Union Gas, 195 Montague St. (718-858-7760) . . . The **Calhoun School Book Fair,** 10/19, 11-4, will be on the plaza of the school, West End Ave. and 81st St., rain or shine. Children's books are featured—hardcover and paperback; also records and magazines, pumpkin-decorating, refreshments, and more . . . **Union Square Open-Studio Days** are 10/18, 19, 11-5, at 41 Union Square West, with over 70 artists playing host. Painters, illustrators, and photographers will join craftsmen in welcoming visitors. The address is at 17th St. and Broadway, at the once-again-alive Square.

LIBERACE, THE ROCKETTES, AND THE DANCING WATERS—Of course it's at Radio City Music Hall, complete with a deluxe—never mind grand—entrance, a new dazzling wardrobe, a platoon of pianos, and his musical repertoire from Chopin to neo-Mancini. 10/16 at 7:30; 10/17, 22, 24, 25, 29 at 8; 10/18, 21, 23, 28, 30, 11/1 at 2:30 and 8; 10/19, 26, 11/2 at 3. Evenings $22.50, $27.50; matinees $20, $25. Many performances are sold out.

CALENDAR NOTES FOR MID-OCTOBER—The **Great Alaskan Fall Festival,** hosted by the Sierra Club to tell us more about the crafts and culture, wildlife and archaeology, of our 49th state. It's 10/17 at 6:30, at the Universalist Church, 4 W. 76th St., and there'll be slide shows and lectures, along with refreshments and entertainment; $5 (473-7986) . . . The **Asian-American Jazz Festival** includes cultural nights as well as jazz, 10/20-26, at the Jazz Center of New York, 380 Lafayette St. (505-5660). 10/20-23, you can see films and plays, listen to poetry and watch dancers and calligraphers. Phone or drop in for the schedule; $5. See Concerts next issue for more . . . **Auction of work by Salmagundi Club members,** 10/17, 24, and 31 at 8:30 p.m., are an opportunity not only to view paintings, drawings, prints by these artists, but also to see this landmark building, 47 Fifth Ave. at 12th St., at its best. Prices for the art begin at about $50. Also, demonstrations of painting, 10/19, 26. You can see the art daily 1-5, from 10/17 on . . . **The New York Veteran Car Rally** 10/19 at 9 a.m.: American antique car enthusiasts will bring their Cords, Duesenbergs, and Stutz Bearcats to Herald Square from 9 a.m.-11 a.m. At 11:15 they will leave Herald Square en route through the city to a lot adjacent to Kingsborough College, 1001 Oriental Blvd., in Manhattan Beach. The public can view these beautiful automobiles free of charge. Call 858-5493 for further information . . . The **Records Flea Market** will be open 10/18, 19, 11-4, at 253 W. 72nd St., with a vast selection of rare V-discs (68), along with LPs, folios, books, posters, rhythm and blues, and more . . . And again, a bow to the gracious past, with **"The World of George Sand,"** "an intercultural and interdisciplinary inquiry into her life, her works, and the global impact of her creative genius." It's at Hofstra University, Hempstead, L.I. (516-560-5669), 10/16, 17, 18. Participants include the writer's only surviving descendant, Christiane Sand, and the lineup of guests and activities is impressive indeed. Phone for fees and information.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Current Sky Show: "Voyage to the Outer Planets," on the Voyager spacecraft; also "Starborn: Earth's Odyssey Through Time and Space," narrated by Gregory Peck. Mon.-Fri. 1:30 and 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5 p.m.; Sun. 1, 2, 3, 4, 5. $3.75; children to 12, $2.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.-Thurs., 11-7; Fri. and Sat., 11-8; Sun., noon-8. $4.75; under 12, $2.90.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.-Thurs. 11-6; Fri., Sat., Sun. 11-8. $4.25; under 12, $2.75.

TOURS

MARK TWAIN'S NEW YORK—A 3-hour tour of Twain-related sites and landmarks with Peter Salwen (286-0320). 10/18 at 1, meet at Broadway and Spring Street; ends in Greenwich Village. $10.

CHELSEA—A "Historywalk," with Joyce Gold (242-5762). 10/19 at noon, meet at General Theological Seminary, Ninth Ave. and 21st St. $8.

NEW YORK WALK-ABOUT—Soho Historic District: "New York's Left Bank"; 10/18 at 11 a.m. or 2 p.m., meet on NW corner of Spring St. and Ave. of the Americas . . . 10/19 at 11 a.m. or 2 p.m.: Chinatown/Little Italy: "Ethnic Contrasts"; meet on SW corner of Broadway and Canal St. Also 10/19 at 11 a.m. or 2 p.m.: South and West of Central Park: "The Grand Boulevards"; meet on NE corner of 57th St. and Seventh Ave. (582-2015 weekdays; 914-834-5388 weekends or evenings). Each, $5.

42ND STREET—EAST TO WEST—Second in a series of three walks with the Art Deco Society of New York (529-1940). 10/18 at 2:30 (rain or shine), meet at the Daily News Building, 220 East 42nd St.; ends up at west side of 42nd St. at 5 p.m. $8.

TRAIL OF THE WATERS—A tour with the Prospect Park Environmental Center (718-788-8500). 10/19 at 1, meet at the Picnic House, then follow the streams and lakes with Helen Engelhardt. $2.

FALL-FOLIAGE WALK IN PROSPECT PARK—A promenade with the Friends of the Parks (473-6283). 10/19 at 1:30 p.m.: Join Bill Novak at the Mermorial Arch at Grand Army Plaza to see fall foliage and then take a visit to the Vale of Cashmere. $1 (rain or shine).

TOURS WITH THE 92ND STREET Y—Advance registration is required (427-6000, ext. 179). **An Evening at the Apollo:** 10/15, 6-10, visit Harlem's legendary Apollo Theater and experience Amateur Night, an event which has launched many famous careers; $15 (return transportation available for $10). **Art Tour:** 10/16, 12-5, a visit with art historian Vivien Knussi to the Museum of Modern Art to see Viennese art, architecture, and design. $12.

UNION SQUARE—A walking tour of the historic Union Square area, with **Adventure on a Shoestring** (265-2663). 10/18 at 11:30, meet at the NE corner of 14th St. and Fifth Ave. $5.

EAST SEVENTIES—"Fashionable East Side," a walk with the Museum of the City of New York (534-1672). 10/19 at 1:30, meet at St. Jean Baptiste, 76th St. and Lexington Ave., to see the Frick Museum and elegant side streets. $10.

MUNICIPAL ART SOCIETY TOURS—(935-3960). **Engineering New York:** A new series that studies the working methods and functions of engineers on construction projects; $10 (must reserve): 10/21, 1-2:30, engineers of the mass transit improvements at Penn Station . . . **Grand Central Terminal:** Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign; free.

CENTRAL PARK—10/19 at 2: The Urban Park Rangers will be demonstrating methods of soil, plant, and water conservation. Meet at the Dairy, 64th St. off the East Drive. Free. (397-3091).

BROOKLYN BIRD CLUB—Walk in Floyd Bennett Field to explore grasshoppers, larks, roving hawks, and other species, 10/18. Must pre-register (718-648-1684, nights before 10 p.m.). $2.

LOOK FOR WILD FOODS, with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone (718-291-6825) on where to meet, what to take, and a few rules. 10/18, Central Park, Manhattan. 10/19, Muttontown Preserve, L.I. Free.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Mon.-Sat. at 10 a.m. and 2 p.m.; Sun. at noon (334-8463). $10.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30-midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 10/18 at 8 a.m.: Join Larry Plotnick for an early morning bird walk and observe the colorful display of wetland birds. $2; also wetland walks, Sun. at 1, and first Wed. of each month at 10 a.m., $1; woodland walks, last Wed. of each month at 10 a.m., $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): 10/18 at 11 a.m.: Woodland Walk: Paul Sell will lead a tour to see dogwood, sugar maple, and sweet birch trees; free. Also a greenhouse-and-garden walk, every Sun. at 2:15; free. . . . **Clay Pit Ponds State Park Preserve,** S.I. (718-967-1976): Each Sun. 11 a.m.–noon; free.

SOUTH STREET SEAPORT MUSEUM—On alternate Thursdays, an early-morning walk around the Fulton Fish Market, at its busiest hour, from 6 (669-9416 to reserve); $12, including a chowder breakfast to wind up . . . Harbor excursions on the *Andrew Fletcher* and the *De Witt Clinton* (406-3434); $7 and $5 at the pier . . . Also, 3 guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration of the tall ship *Wavertree*, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse at Pier 16; included in admission price to Museum complex: $4, seniors $3, children $2. Documentary films and gallery talks.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

BROOKLYN BOTANIC GARDEN—Sat. at 10:30 a.m. and Sun. at 1, guided tours of the grounds (first Sun. of the month, the Local Flora section). 1000 Washington Ave. (718-622-4433). Free.

LANDSCAPE TOURS OF SUNNYSIDE, Washington Irving's home in Tarrytown (914-631-8200). Weekends through Oct., included in admission to the house: $4, $3.50 seniors, $2.50 children 6–14.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, (718) 287-3400. Manhattan, 397-3091. Queens, (718) 699-4204. Staten Island, (718) 442-1304.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes and out-of-town community walks (876-6688 eves. before 10). 10/18 at 1:30 p.m., meet at Symphony Space Theatre, SW corner of 95th St. and Broadway, for a 3-mile walk to see the Upper West Side. Call 939-7852, evenings before 10 p.m. $1; 10/19 at 10 a.m., meet at Sheepshead Bay Station on subway D line on the street level for a 6-mile beach and boardwalk hike to Coney Island. Bring lunch if you like, but tour will stop at a Russian eatery. Call (718) 428-8273, evenings before 10 p.m., except Sat. and Sun. $1; 10/19 at 1 p.m., meet at Sixth Ave. and 23rd St., NE corner, near Chemical Bank, for a 3-mile ladies walk. See where women did their shopping and studied the fashion in the early years of this century. Call 929-6038, *evenings before 10 p.m.* $1.

SPORTS

HARNESS RACING—Roosevelt Raceway for the fall meeting, through 11/1 (516-222-2000). 10/16 at 8 p.m.: The Lady Suffolk (3-year-old Filly Trot). Adults, $2.25; children and seniors, $1; every Tue. at 1 p.m., free. Parking fee.

HORSE RACING—Belmont for the fall meeting, through 10/20 (718-641-4700). Daily except Tue.; post time, 1. $2, $5. Featured races: 10/18, Athenia Handicap; Champagne; 10/19, Kelso Handicap; 10/20, Ashley T. Cole Handicap (NYB).

STEPS—Front Runners Fourth Annual Benefit Run 10/18 at 10 a.m.: Over 2,000 runners of all ages and paces are expected to compete in this charity running event, sponsored by the Front Runners, to raise money for gay and lesbian organizations. Race begins at the Sheep Meadow in Central Park near Tavern on the Green (67th St. and C.P.W.). Each runner will collect sponsors who will pledge a specific amount of money. Organizations can also "adopt-a-runner" who will run for pledges collected by that group. Participants will run whatever distance they can, at their own paces. Call 724-9700 for further information.

FOOTBALL—Jets, 10/20 at 9 p.m. vs. Denver. Giants Stadium, East Rutherford, N.J. (421-6600). Sold out.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 10/19 at 7:30 vs. Islanders. $9–$22 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 10/15 at 7:35 vs. Vancouver; 10/17 at 7:35 vs. Toronto. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 10/16 at 8:05 vs. Washington; 10/18 at 5:05 vs. Rangers; 10/21 at 8:05 vs. Devils. $16–$26.

CHILDREN

IN THE PICTURE at the Jewish Museum (1109 Fifth Ave.; 860-1888). 10/15–8/31: Children can walk among the figures of a 19th-century German Jewish family and enjoy photographic reproductions, an audio installation, and hands-on activities. Adults, $4; children and seniors, $2. Admission is free, Tues. evenings 5–8. Hours: Sun., 11 a.m.–6, Mon., Wed., and Thu., noon–5 p.m., and Tues., noon–8. Closed 10/13, 10/19, and 10/26.

WHEN THE COOKIE CRUMBLES, YOU CAN STILL PICK UP THE PIECES, a musical revue about divorce, will be presented by Theatreworks/USA at the Promenade Theatre (Broadway at 76th St.; 595-7500). Sat. at 1, 10/18–11/8. Sun. at 12:30, 10/19–11/9. $9, $12.

STORY HOUR at the French Institute/Alliance Française (22 E. 60th St.; 355-6100, ext. 215) 10/17 at 4: A selection of picture books will be read in French. Preregistration is required. $1.

THE REAL STORY OF LITTLE RED RIDING HOOD AND THE LITTLE PIGS at the Triplex (Borough of Manhattan Community College, 199 Chambers St.; 618-1980). 10/18 at 1: A musical presentation of two classics with a twist. $4.

THE CHINESE MAGIC REVIEW at the Brooklyn Center for the Performing Arts, Brooklyn College (Flatbush and Nostrand Aves., Brooklyn; 718-434-BCBC). 10/18 at 1: A 20-member Taiwanese-family troupe performs feats of acrobatics and gymnastics. All tickets $3.50.

AUTUMN LEAF COLLAGE at Wave Hill (675 W. 252 St., Bronx; 549-3200). 10/18 at 1: Using leaves collected on a foliage walk, children ages 5–12 can create their own collages. $4 (members), $6 (nonmembers).

HANDS-ON GIANT MARIONETTE EXHIBITION at the Market (Citicorp Center, 153 E. 53rd St.; 559-2330). 10/20–10/31, weekdays, 7 a.m.–11 p.m. and weekends, 10 a.m.–11 p.m.: Children will have the chance to manipulate over 30 marionettes of all sizes. Also on 10/25 at 11 a.m.: Ronnie Asbell will conduct a mask-making workshop for ages 10 and up. Free.

CHILDREN'S FILM at LaGuardia Community College Theater (31-10 Thomson Ave., Long Island City; 718-626-8511). 10/18 at 11 a.m. and 1:30 p.m.: *The Muppets Take Manhattan.* Children $1; adults $2.

ILLUSION & "PRIEST" IDIGITATION at St. Dominic's Hall (20th Ave. and 74th St., Brooklyn; 718-259-4636). A magic, mirth, and mystery with Father Jerry, 10/18 at 8 p.m. $5 in advance, $6 at the door.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; *879-3316). 10/18, 10/19* at 11 and 1: "The Ballet of Balloons," by the master of balloonery, Allynn Gooen. $3.

THE LEGEND OF SLEEPING BEAUTY, by the Seventh Sign Theatre Co., at Good Shepherd–Faith Presbyterian Church (152 W. 66th St.; 718-706-6554). Every Sat. through 11/22 at 11 a.m. and 1 p.m. Children can enjoy a new version of this classic story, written and directed by Anthony Osnato. Children $5; adults $3.

ALADDIN AND HIS WONDERFUL LAMP, by On Stage Children at Harley House Theater (413 W. 46th St.; 666-1716). Book by Carol Cornicelli, music by Craig Lee, lyrics by Katherine Lench, and directed by Monica Hayes. Every Sat., 10/18–11/22 and Sun. 11/23 at 1 and 3:30. *Children $4; adults* $5.

AFRICAN MASKS at the Studio Museum in Harlem (144 W. 125th St., 864-4500). 10/14, and 10/21 at 10 a.m. and 1 p.m.: Pre-schoolers and elementary school pupils can discover the many ways masks have been used in West African societies, by viewing slides and handling authentic masks. Call for reservations and fee.

COLUMBUS, COLUMBUS!, a musical play, at the Lincoln Square Neighborhood Center (250 W. 65th St.; 244-5372). Sun., 10/19 and 11/2, at 1 p.m.; weekdays, 10/13–10/24 at 10:30 a.m. $2.

THE SLEEPING BEAUTY at Puppetworks (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828): Every Sun. at 2 through 10/26, children can enjoy this classic tale by the marionettes in a setting of medieval scenery and costumes. $3.75.

PUFF THE MAGIC DRAGON at Papageno Puppet Theater in the new Party Center Theatre (251 W. 72nd St.; 874-3297). Fri.–Sun. at 10:30 a.m. and noon, through 11/30. $3.50 (reservations necessary).

STORY HOUR at Eeyore's Bookstore (Madison Ave. at 81st St.; 988-3404). Every Sun. at 12:30 p.m. Free.

CIRCUS IN THE WIND presented by Arena Players, at Second Stage (296 Route 109, East Farmingdale; 516-293-0674). Every Sat. and Sun. at 1 p.m., 10/18–11/9. Children of all ages can participate in this circus play. $4.

PINOCCHIO will be performed by Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 516-599-1982). Presented every Sat. and Sun. 10/18–11/2 at 1 and 3:30. Also 11/8, and 11/9 at 1 p.m. only. $4 (reservations necessary).

LONG RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring Brian McGovern and East Indian magician Imam. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun. at 1: *The Funzapoppin' Magic Show.* $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *The Three Little Pigs* at 1:30 and *Cinderella* at 3, Sat. and Sun. $5.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932): Weekend activities include studio workshops, films, drawing classes. Sat. at 11 and 2:30 and Sun. at 11: gallery talk and sketching for children 5–12 (Uris Center for Education). Free (except studio workshops).

CITY OF NEW YORK PARKS AND RECREATION—At Clay Pit Ponds State Park Preserve (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976): A series of after school nature programs will be held for children on different weekdays. All free, but registration is required.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 10/18 and 10/19 at 1:30 and 3: "Yote and Mancala in a Clay Workshop"—Children, ages 5 and older, create African board games out of clay, learn to play them, and take them home; at 2 both days: Kobla Mensa Dente brings his West African music, games, and stories to the 6th-floor Art Center. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

NEW YORK PUBLIC LIBRARY—Free film program at the **Chatham Square** branch (33 E. Broadway; 964-6598). 10/15 at 4 and 10/18 at 2:30: *Skinny and Fatty,* a comedy (reservations necessary).

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400): 10/18 and 10/19 at 1:30 and 3: "The Hits Through the Ages," a look at music history from 1600 to the present; 10/20 at 2:30: "Sounds Around the Radio"; *at 3:30: "Jambo Means Hello."* Daily: "Portraits—Examining the Family Picture"; using artifacts from the museum collection, children examine human, plant, and animal families from their own perspective. "Sounds Around": Exhibits on how humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined. Fall hours: Mon., Wed., and Fri. 2–5; Thurs. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (940 Richmond Terrace; 718-273-2060). 10/13 at 1 and 3: *The Balinese Frog Prince,* by the Practical Cats, featuring Alice Cohen. 10/18 at 1: "Meet the Preservationist," a stained-glass workshop for ages 7 and above. Also, in the 3rd-floor Main Gallery: "Building Buildings" . . . Downstairs Gallery: "Ancestors in the Waiting Room," an exhibit of life-size, three-dimensional figures created by 7th- and 9th-graders; "Origami by Children," a colorful collection of origami art. Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/15, Paul Salomone. 10/16, Charles Blenzig. 10/17–18, Jack Walrath with Anthony Cox, Ronnie Burrage. 10/19, Janet Restino. 10/20, Michael Stevens. 10/21, Rebecca Kane. **AE, CB, DC.**

THE BITTER END—149 Bleecker St., 673-7030. 10/15, Gio; Barney Griffin; Heres Johnny; tomic Passion; Paul Clements. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 10/19, Oscar Peterson with Joe Pass, Martin Drew, Bob Cranshaw. 10/21–26, The Crusaders with Joe Sample, Wilton Felder. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 1:30 a.m. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Thru 10/18, Kenny Barron, Buster Williams. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE JUPITER—228 W. 10th St., 924-9292. Duplex restaurant and jazz club. 10/17, 18, a tribute to Bill Evans. 10/19, Norman Mapp. 10/24, 25, Steve Bargonetti Trio. Shows Fri. & Sat. at 10, 11:30 & 1 a.m., Sun. at 7, 8:30 & 10. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 10/19, singer Ernestine Anderson. 10/21–26, Doc Cheatham All-Stars. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 10/17, Sean Smith. 10/18, Frank Wakefield with Summit. 10/24, Eileen Ivers, John Whelan. 10/25, Out to Lunch. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 10/15, Kevin Eubanks. 10/16–19, Kenny Rankin. Mon., Les Paul Trio. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 10/18 at 8 & 9:30, Phoebe Legere. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 10/18, Hal Schaefer. 10/19, Anthony Cox, Peter Madson; Andy Lavern. 10/20, Peter Malinverni. 10/21–23, Keith MacDonald. **Upstairs:** 10/17 at 8, The High Heeled Women, followed by Celeste at 10, and Comedy at midnight. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 10/15–18, 10–3 a.m., singer Alicia Sherman with pianist Richard Sussman and Boots Maleson on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 10/15 at 8, Cindy Karp. 10/16, Del Rae. 10/17 at 8, singer Alice Levine with John Wallowitch; Beth Nagie at 10:30. 10/18 at 8, Cindy Karp; Pamela Pentony with John Espisito, and Santi Debriano at 10:30. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/-Scott Tric takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 10/15, Kati Mac; Ambition. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30p.m., Sun.–Mon. from 9. Thru 10/18,21–25, pianist Adam MaKowicz with Jamil Nasser on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/25, The New York Jazz Repertory Ensemble, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 10/15, Big Dog. 10/16, Papo Vasquez. 10/17,18, Who It Is with Cornell Dupree, Richard Tee, Chris Parker, Lou Marini, Chuck Rainey. **AE, CB, DC, MC.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo play every Wed.—Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Lydia with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 10/16, Max Headroom; Death Comet. 10/17, The Smithereens; Richard Lloyd. 10/18, Billy Preston; Mazarati. 10/19, The Chick Corea Elektric Band. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Gil Evan's Orchestra, Mon. Thru 10/19, Pharoah Sanders Quartet. 10/21–26, Phil Woods Quintet with Tom Harrell, Hal Galper, Steve Gilmore, Bill Goodwin. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 10/18, Roy Ayhers. 10/21–25, Freda Payne. Tues.–Thurs. at 9 & 11, Fri.-Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 10/15, Vernon Reid's Living Color with Steppin'Razor. 10/16, Wanda & the Way It Way. 10/17,18, Big Jay McNeely, 10/19, Bullet Proof with Beth Winstead Band. 10/20, The Last Words of Dutch Shultz. 10/21, Kelvynator. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 10/15,16, Janice Friedman. 10/17,18, Lance Hayward; Janice Friedman. 10/19–21, Lance Hayward. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 10/20, Los Soneros with Oscar D'Leon, Jose Alberto, David Newman. **Sidewalk Terrace:** Pianist Jack Wilson with Boots Maleson on bass nightly from 9:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 10/19, Tommy Flanagan. 10/20, Mel Lewis. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 10/15–19, Don Leight and his Masters of Wing. 10/20, comedy night. 10/21, Bill Sazton Quartet. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 10/19, Ahmad Jamal trio. 10/21–26, Stanley Turrentine. Shows at 10, 11:30 and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 10/18, 20–25, pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 10/15,16, Steve Forbert. 10/17,18, Poco plus David Keyes. 10/19, Luther Johnson. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 10/19, comedian Paul Provenza. 10/21–26, Carrie Snow. Tues.–Sun at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 10/19, Scott Bruce, Tom Anzalone, Nancy Redman, Al Romero, Mike Little, Barry Weintraub. 10/20–26, Judy Carter, Jeff Justice, Richie Minervini, Nancy Redman, Danny Curtis. Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 10/15, magician Imam and comedian Terry Day. 10/16, magician Torkova and Terry Day. 10/17,18, magician Devlin and juggler Tony Duncan. 10/21, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 10/19, Larry Amaros, Al Ducharme, Bill McCarty. 10/24–29, Don Gavin, Tony V, Dennis Leary. **AE, MC, V.**

DISCO/DANCING

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4–4 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 10/26, The Mike Cerrati Trio featuring Bob Renino and Vince Nicosia alternating with singer-pianist Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9–4 a.m. 10/16, La Solucion, Ray Barretto. 10/23, Hector La Voe, Juanchy Vazquez, El Galeno. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.-Sun. from 2:30. 10/16, Peter Maxwell Ballroom Dance Theater exhibition. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 10/15,16, David Murray's Big Band. 10/17,18, Mikata. **AE, CB, DC, MC, V.**

CABARET

BACKSTAGE—318 W. 45th St., 489-6100. **The Green Room:** The Singing Trio Gotham presents *There's No Business in Show Business,* every Wed.-Fri. at 11 p.m. **AE, DC, MC, V.**

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.-Sat. at 6:30. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.-Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30 . . . John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.-Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 10/15, Lorraine Matuszak. 10/16, The Entertainment Committee. 10/17, Stephen Davis; Alexandra Cortese. 10/18, Gene Ziegler, Leigh Clark. 10/19, Arthur Kirson; Larry Atello. 10/20, Emotional Survival: A Performance Workshop; Shellen Lubin. 10/21, Paulette Attie. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.-Thurs. at 8, Fri.-Sat. at 7 & 10, Sun. 5. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Julie Wilson returns with *Hooray for Love,* a celebration of Harold Arlen, Tues.-Sat. at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Barbizon Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Singer-pianist Bobby Short returns, Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.-Sat. at 9:45. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3–7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. 10/15, An Image Cabaret: Skincare. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.-Sat., 8–midnight. Pianist Nancy Winston, Sat.-Sun., 6–10. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.-Sat. from 5:30–9, followed by Tina Devaron from 9–1 a.m. Susan Bradley plays Sun.-Mon. 5:30–9, followed by Nancy Marano from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.-Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 10/17 at 6, The Band with Barry Gordon, Rhonda Kersey, Barry Brown, Brenda Fair, David Wright, Tony. 10/19 at 11, Anita Hollander. 10/20,27, at 8:30, Judy Bro. **No credit cards.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.-Thurs. 8–1 a.m., Fri.-Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.-Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Wed.-Sat. from 10 p.m.–2 a.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with pianist Kevin Olsen with Murray Wall on bass, Tues.-Sat. from 8:30 p.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.-Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist John B. Holt, Thurs.-Sat. from 8 p.m. Singer-pianist Rudy Roberson takes over Mon.-Wed. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

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"From Debts to Riches, The Poor Man's Road to Wealth", will show you, how to get out of debt without jeopardizing your present life style, how to improve your income and even how to take your money and turn it into millions. You will learn to make as much money as you want and pay very little taxes. Most importantly it will show you the well kept secret techniques, many people are using, to become the millionaires of today, and how you too can become a part of that group.

To accomplish all of the things contained in "From Debts to Riches, The Poor Man's Road to Wealth", **there are some things that you DON'T NEED."**

- You don't need to be a genius
- You don't need to have an education
- You don't need to sell anything
- You don't need to visit anyone
- And you don't need to even move out of home.

All you need is **YOU.** And the DESIRE to change your life for the better once and for all.

First and foremost, if you are presently in debt and you feel that the bills are about to ruin your life, and that between the calls, the letters and the credit agencies, you are going to lose your mind. RELAX!. **You** are still in control of your destiny. That's right! The first step is to get PERMANENT Debt Relief once and for all, by following the simple legal method explained in my book.

Debt Relief in Less than 2 Hours. This method is very legal and respectable. It is not stigmatizing bankruptcy; it does not ruin your credit and much less your life, your reputation will not be affected and not even your family or friends will know. **It will stop your creditors in their tracks!** And they won't be able to call or visit you, garnish your wages, seize your car, or take your property away from you.

You will learn how to settle your debts (if you so desire) for 5 cents on the dollar and how to wipe them out all together. No more Bills, no more Bill Collectors, no more letters and no more telegrams.

"From Debts To Riches the Poor Man's Road To Wealth" will show you, **How to establish AAA credit in 60 days or less.** Your credit is extremely important because your success will hinge upon it. You will read about the guarded secrets of how Credit Agencies rate your credit, how the Credit System Works. You will be able to control your credit status on a permanent basis and you will be able to add to your credit report any information, if you so wish, regardless of your employment history, or salary and that is just the beginning!

You can have all the credit cards you want:. You will learn how to PASS any Credit Investigation by any Bank or Financial Institution, you will learn how to OBTAIN the credit card of your choice such as VISA, Master Card, American Express, Discover, Diners Club, just to name a few, PLUS any furniture you want for your home FREE.

Move into a $250,000.00 or more without paying a dime. "From Debts to Riches, The Poor Man's Road To Wealth" will show you, how to get that car of your dreams, brand new, every year (like a Mercedes Benz, Cadillac, BMW or any other luxury car) ABSOLUTELY FREE.

You will learn how to travel around the world for several months or even several years, enjoying yourself for practically no money. Your expense will be merely a few cents in postage stamps. All you have to do is follow the simple instructions.

One thing that you have to understand at this point is that this is not an offer for you buy a more expensive program and although this program is well worth a few hundred dollars, we are offering it to you for only $19.98. You will not receive, another offer from us. You will receive "From Debts To Riches, The Poor Man's Road To Wealth" in its entirety, from us. No if ands or buts.

In the publication you will learn these exciting things, **never before revealed in any publication.**

- How to raise all the capital you need
- How banks determine your credit rating
- How to get a college degree from an **accredited** school without going to college or taking correspondence courses
- How to clear your credit report from any derogatory information.
- A large valuable list of lending institutions ready to give you a line of credit without even checking your credit history.
- How to use your credit cards, once you get them to invest and increase your wealth.

. . .**Plus much more!**

How to raise $100,000.00 just on your signature. Yes, YOU can borrow that much and no one will bother you, with either paying the interest and or the loan. Loans and grants to start or expand your business. Did you know that you can get up to $150,000.00 (business risk loan) without repaying the money? This and more secrets are available in "From Debts To Riches, The Poor Man's Road to Wealth" **Pick up your pen and order now. What if you don't like it? Send it back and you will receive a $19.98 refund.** This book is guaranteed to change your life!.

The techniques and methods that you will learn, will make all the difference in the world. You will no longer be at the mercy of your Boss, Some Bank, Financial Institution and or any Credit Agency trying to tell you how you should run your life. **You will take command.** You will even be able to take a bankruptcy off your credit report. No one will be able to stop your growth. No one will be able to capitalize on your past bad fortune. You will be on your way to wealth and happiness.

You will be able to use the system any way you want to your own advantage. **You will be in the driver's seat.** You will be able to get out of the 9 to 5 rat race, regardless of your sex, creed, color, age or origin. If you can read and understand English you will be in command, once you get the material.

With this information and knowledge, you will be able to achieve financial security in a very short time. Don't delay. Don't let this opportunity slip by. Take full charge now. Do something about your future today!

Remember, "When you don't have money, decisions are made for you, when you have the money, you make the decisions." The secrets in this book are used by thousands of wealthy people, the same people that have the exotic cars, boats, airplanes and other people who work for them. They have the best homes, enjoy the best private clubs and beach resorts and live the **"Life of the Rich and Famous".**

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RADIO HIGHLIGHTS

Wed., Oct. 15

3:00/WNCN—Handel: Cto for Flute, Violin, Cello & Continuo in d; **Mozart:** Cto for Piano #21 in C.

WNYC—Music from the *New York Herald Tribune* critics: Elliot Carter, Lou Harrison, Paul Bowles, Arthur Berger, Peggy Glanville-Hicks, and Virgil Thomson.

4:00/WQXR-AM/FM—Mozart: Piano Cto #2 in B-Flat; **Ravel:** Introduction & Allegro.

5:00/WNCN—Vivaldi: Cto for Guitar in A; **Schubert:** Impromptu in f, Op. 142.

6:00/WNCN—Gebauer: Bassoon Trio in B-Flat, Op. 33, #3.

7:04/WQXR-AM/FM—Handel: Cto Grosso in c, Op. 6, #8; **Liszt:** Six Consolations.

8:00/WNCN—Bach: Orchestral Suite #3 in D; **Chopin:** Nocturne in g, Op. 15.

WNYC—Ives: Largo Risoluto #1; *Halloween;* **Ruggles:** *Sun-Treader.*

8:05/WQXR-AM/FM—Vaughan Williams: Sym #4 in f; Serenade to Music.

9:00/WNCN—Falla: *Nights in the Gardens of Spain;* **Bach:** Cto for Harpsichord #5 in f: Largo.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. Robert Sherman, host.

Thurs., Oct. 16

3:00/WNCN—Dowland: *Suzanna;* **Schubert:** *Rosamunde,* Op. 26: Incidental Music.

4:00/WQXR-AM/FM—Haydn: Cto #1 in C for Flute, Oboe & Orch; **Ravel:** *La Valse.*

5:00/WNCN—Bach: Trio Sonata for Organ #1 in E-Flat; **A. Scarlatti:** Cto in a.

6:00/WNCN—Mozart: Sym #24 in B-Flat; **Holst:** *Planets,* Op. 32: "Saturn."

7:04/WQXR-AM/FM—Gershwin: Second Rhapsody for Piano & Orch; **Bach:** Partita in a.

8:00/WNYC—The Mostly Mozart Festival 1986. Highlights of the pre-concert recitals.

8:05/WQXR-AM/FM—Vaughan Williams: *The Wasps:* Suite; Fantasia on a Theme by Thomas Tallis.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. St. Louis Symphony. Leonard Slatkin, conductor; pianist Emanuel Ax. **Reich:** Three Movements for Orch; **Schoenberg:** Cto for Piano, Op. 42.

Fri., Oct. 17

3:00/WNCN—Debussy: Préludes, Book I: "Des pas sur la neige"; **Brahms:** Chorale Prelude, "Schmücke dich."

WNYC—Cage: *Bacchanale; Suite for Toy Piano.*

4:00/WQXR-AM/FM—Pergolesi: Violin Cto in B-Flat; **Schumann:** Three Romances for Oboe & Piano.

5:00/WNCN—Dvorak: Dumka in d, Op. 35; **Fasch:** Cto for Bassoon in C.

6:00/WNCN—Saint-Saens: *Le Rouet d'Omphale;* **Parma:** Italian Renaissance Lute Music.

7:04/WQXR-AM/FM—Mozart: Qnt in E-Flat for Horn & Strings; **A. Scarlatti:** Sinfonia #1 in F.

8:00/WNYC—Opera Pioneers. **Gluck:** *Orfeo:* Toccata; **M. Monk:** *Porch.*

8:05/WQXR-AM/FM—Vaughan Williams: Prelude, "Rhosymedre"; Sym #7.

9:00/WNCN—Thomas: *Mignon:* "Je suis Titania"; **Granados:** Six Pieces on Spanish Popular Songs.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; pianist Cecile Ouseet. **Haydn:** Sym #95 in c; **Dorati:** "Querela pacis," Sym in One Movement; **Rachmaninoff:** Piano Cto #3 in d.

Sat., Oct. 18

9:05 a.m./WQXR-AM/FM—Piano Personalities. Ivan Moravec, pianist. **Mozart:** Fantasia in c; **Chopin:** Nocturne #13 in c, Op. 48, #1.

10:00 a.m./WNCN—Mozart: Qt #18 in A; **Liszt:** "Mephisto" Waltz #1.

10:04 a.m./WQXR-AM/FM—Borodin: *Prince Igor:* Ov & Polovetsian Dances; **Delius:** *Two Aquarelles.*

11:00 a.m./WNCN—Masek: Partita for 2 Oboes, 2 French Horns & 2 Bassoons in D; **Liszt:** Variations on "Weinen, Klagen, Sorgen, Zagen."

11:05 a.m./WQXR-AM/FM—Vivaldi: Cto in D; **Schubert:** Sym #1 in D.

12:00/WNCN—Bach: Brandenberg Cto #4 in G; **Brahms:** "Tragic" Ov, Op. 81.

12:05/WQXR-AM/FM—Tchaikovsky: Piano Cto #3 in E-Flat; **Bach:** Suite in c for Flute & Harpsichord.

1:00/WNCN—Berg: Orchestral Songs, Op. 4; **C. P. E. Bach:** Sym in A.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Puccini:** *Gianni Schicchi* (Melis, Kalmar, Gulyas, Hungarian State Opera Orch/Ferencsik).

5:00/WNCN—Franck: Symphonic Variations for Piano & Orch; **Telemann:** Sonata for Recorder & Continuo, #5 in c.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series. New Arts Trio. **Schubert:** Trio #1 in B-Flat, Op. 99; **Eaton:** Trio, "In Memoriam Mario Cristini."

6:00/WNCN—Bach: *Art of the Fugue:* #1–5.

7:00/WNCN—Fauré: Sonata for Cello & Piano in d, Op. 109.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Brahms:** Variations on a Theme by Haydn (London Phil Orch/Weingartner).

9:00/WNCN—Saturday Night Opera. **Bizet:** *La Jolie Fille de Perth* (Anderson, Kraus, Quilico, van Dam, French Radio Orch & Chorus/Pretre).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor; violinist Daniel Majeske. **Druckman:** *Aureole;* **Beethoven:** Sym #2 in D; **Dvorak:** Sym #6 in D.

Sun., Oct. 19

9:05 a.m./WQXR-AM/FM—Piano Personalities. Alfred Brendel, piano. **Bach:** Italian Cto in F; **Haydn:** Piano Sonata #34 in e.

10:00 a.m./WNCN—Classic Guitar. **Villa-Lobos:** Cto for Guitar; **Haydn:** Cto for Guitar #4 in F.

WNYC—Respighi: *Pines of Rome.*

11:00 a.m./WNCN—Haydn: Cto for Trumpet in E-Flat; **Dvorak:** Prague Waltzes.

WNYC—Pianistic Eccentricities. Works by Grainger, Alkan, Satie, Scriabin, others.

12:00/WNCN—Bach: *Schemelli's Song Book:* Sacred Songs.

WNYC—Anger/Marshall: *Chiaroscuro.*

WQXR-AM/FM—Vienna 1900: A Festival of Music From the Museum of Modern Art.

1:00/WNCN—Chicago Symphony Orchestra. Erich Leinsdorf, conductor. **Beethoven:** "Leonore" Ov #3, Op. 72b; Sym #8 in F, Op. 93; Sym #7 in A, Op. 92.

WNYC—Varese: *Poème électronique.*

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; soprano Montserrat Caballé, mezzo-soprano Lucia Valentini-Terrani. **Schubert:** Sym #6 in C; **Pergolesi:** *Stabat Mater.*

5:00/WNCN—Liszt: *Années de pèlerinage, Deuxième Année:* Sposalizio.

6:30/WNYC—Beethoven: Piano Sonata in G, Op. 79.

7:00/WNCN—Fauré: Sonata for Cello & Piano in d, Op. 109.

7:30/WQXR-AM/FM—Chausson: *Poème.*

8:00/WNCN—Janacek: Lachian Dances; **Mozart:** Divertimento #8 in F.

8:05/WQXR-AM/FM—Delta Opera House. **Wagner:** *Tristan und Isolde:* Acts I–II (Hofmann, Behrens, Weikl, Sotin, Minton, Bavarian Radio Sym Orch/Bernstein).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor; Mignon Dunn, mezzo-soprano, James McCracken, tenor, and Robert Bonfiglio, harmonica. **Moore:** *Fanfare for Kings;* **Cowell:** Cto for Harmonica; **Mahler:** "Das Lied von der Erde."

Mon., Oct. 20

3:00/WNCN—Carcassi: "Au claire de la lune," Op. 7; **Dvorak:** Nocturne for Strings, Op. 40.

WNYC—An 80th-birthday tribute to the violinist Campoli.

4:00/WQXR-AM/FM—Beethoven: *Wellington's Victory;* **Haydn:** Divertimento in C for Winds.

5:00/WNCN—Telemann: Sonata for Viola da Gamba in a.

6:00/WNCN—Bodinus: Sonata a quatre for Flute, Horn, Violin & Basso Continuo in D.

7:04/WQXR-AM/FM—Vivaldi: Flute Cto in g, Op. 10, #2; **Poulenc:** Clarinet Sonata.

8:00/WNYC—Anon: "Salve, Virgo."

8:05/WQXR-AM/FM—Britten: *Peter Grimes:* Four Sea Interludes; **Howells:** Cto for String Orch.

9:00/WNCN—Ponchielli: *La Gioconda:* "Suicido!"; **Mendelssohn:** Sym #5 in d, Op. 107, "Reformation."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Michael Tilson Thomas, conductor; pianists Malcolm Frager, Gilbert Kalish and Michael Tilson Thomas. **Bach:** Orchestral Suite #1; Cto #2 in C for 2 Pianos; **Mozart:** Cto for 3 Pianos; Sym #31 in D.

Tues., Oct. 21

3:00/WNCN—Bach: Brandenberg Cto #4 in G; **Sibelius:** *Karelia* Suite, Op. 11.

WNYC—Zwilich: Sym #1.

4:00/WQXR-AM/FM—Nielsen: Little Suite for Strings; **Handel:** Cto Grosso in d, Op. 3, #5.

5:00/WNCN—Chopin: Rondo for 2 Pianos in C, Op. 73.

6:00/WNCN—Stanley: Cto Grosso in D, Op. 2, #1.

7:03/WQXR-AM/FM—Albinoni: Cto a Cinque in C, Op. 9, #9; **Ravel:** *Bolero.*

8:00/WNCN—WNCN Live. Recitals broadcast live from the WNCN Performance Studio.

WNYC—Varese: *Offrandes;* **Taylor:** *Idut.*

8:05/WQXR-AM/FM—Ireland: A "London" Ov; **Tippett:** Fantasia Concertante on a Theme of Corelli.

9:00/WNCN—Mendelssohn: *Elijah,* Op. 70: "Lift Thine Eyes to the Mountains"; **Beethoven:** Cto for Piano #5 in E-Flat, p. 73, "Emperor."

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor. **Borodin:** *Prince Igor:* Polovtsian Dances; **Harrison:** Sym #3; **Rimsky-Korsakov:** *Scheherazade.*

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, October 15–17 and 20–21

2 **WCBS** 975-4321
4 **WNBC** 664-4444
5 **WNYW** 535-1000
7 **WABC** 887-7777
9 **WOR** (201) 330-2153
11 **WPIX** 949-1100
13 **WNET** 560-2000
21 **WLIW** (516) 454-8866
31 **WNYC** 669-7800
H **HBO** 512-1208
M **CINEMAX** 512-1208
N **UPTOWN** 304-3000
S **SHOWTIME** 708-1600

Closed-caption programming is indicated (cc).

Please note: Because of programming adjustments for the new fall season, schedules are subject to many last-minute changes.

6:00
2 News
4 Today in New York
5 Jayce and the Wheeled Warriors
7 World News
9 Jimmy Swaggart
11 Wed/Open Mind
Thu/Aprenda Ingles
Fri, Mon/Tom and Jerry
Tue/Carrascolendas
H Mon/Savage and Beautiful
M Fri/**Movie:** 2010
S Wed/**Movie:** Red Dawn

6:05
H Thu/1001 Arabian Nights
Fri/Savage and Beautiful

6:10
M Mon/**Movie:** A View to a Kill

6:30
2 Today's Business
4 News
5 Centurions
9 700 Club
11 Robotech
H Wed/Survial Series
M Wed/**Movie:** Love and Larceny
Tue/**Movie:** Back to Bataan

6:45
21 31 AM Weather

7:00
2 Morning News
4 Today
5 Rambo
7 Good Morning America (cc)
11 GoBots
21 Lilias, Yoga and You
31 Ohayo! New York
H Tue/Henry's Cat (Part I)
M Thu/**Movie:** Tommy
S Thu/Paul's Case
Mon/Elton John
Tue/Arthur and the Square Knights of the Round Table

7:30
5 She-Ra
9 Straight Talk
11 The Transformers
21 Hooked on Aerobics
H Fraggle Rock (cc)
S Fri/**Movie:** Les Miserables

8:00
5 The Flintstones
11 Heathcliff
13 3-2-1 Contact
21 Sesame Street
H Wed/**Movie:** Lies My Father Told Me
Thu/**Movie:** Oxford Blues
Fri/**Movie:** Dune (cc)
Mon/**Movie:** Reno and the Doc
Tue/**Movie:** Eleni (cc)
M Fri/**Movie:** Time Bomb
S Wed/**Movie:** Love With a Perfect Stranger
Thu/**Movie:** Ups and Downs

8:30
5 My Little Pony
9 Romper Room
11 Scooby Doo
13 Mister Rogers
M Mon/**Movie:** Avalanche
Tue/**Movie:** Gloria
S Tue/**Movie:** The Late Great Me

9:00
2 True Confessions
4 People's Court
5 Brady Bunch
7 Morning Show
11 Little House on the Prairie
13 Sesame Street
21 Instructional Television (concludes at 3 p.m.)
31 Captain Kangaroo
M Wed/Marilyn Monroe: Beyond the Legend
Thu/**Movie:** The Man With One Red Shoe
S Fri/The Amazing Cosmic Awareness of Duffy Moon
Mon/Paul's Case

9:30
2 The Judge
4 Love Connection
5 Leave It to Beaver
9 Zoobilee Zoo
31 Wildside
H Mon/**Movie:** The Aviator

10:00
2 $25,000 Pyramid
4 Family Ties
5 I Love Lucy
7 Oprah Winfrey Show
9 My Favorite Martian
11 Love Boat
31 Body Electric
H Wed/Not *Necessarily* the News
Thu/**Movie:** Murrow (cc)
Tue/**Movie:** Maxie
M Wed/**Movie:** Cover Girl
Fri/**Movie:** Dallas
Mon/**Movie:** Kind Hearts and Coronets
S Wed, Tue/**Movie:** Gold Is Where You Find It
Thu/**Movie:** Girl With the Green Eyes
Fri/**Movie:** Tennessee Champ
Mon/**Movie:** Cimarron (1931)

10:30
2 New Card Sharks
4 Sale of the Century
5 Bewitched
9 Abbott and Costello
31 Wed–Thu/Madeleine Cooks
Fri, Mon/Modern Maturity
Tue/Mechanical Universe
H Wed/**Movie:** Reno and the Doc
Fri/**Movie:** The Corn Is Green (1979)
M Thu/**Movie:** The Opposite Sex
Tue/Rock and Roll: The Early Days

11:00
2 Price Is Right
4 Wheel of Fortune
5 One Day at a Time
7 Fame, Fortune, and Romance
9 Partridge Family
11 Best Talk in Town
31 Creative Living

11:30
4 Scrabble
5 All in the Family
7 Celebrity Double Talk
9 I Dream of Jeannie
11 Falcon Crest
31 Wed/First Edition
Thu/Right to Know
Fri/Mini Playhouse: Welcome Back Mr. Fox
Mon/Newsleaders: Vermont Royster
Tue/Innovation
H Mon/The Movie Maker
S Fri/**Movie:** Garbo Talks
Tue/**Movie:** Fletch

12 NOON
2 Strike It Rich
4 Super Password
5 Midday
7 Ryan's Hope
9 News
31 Wed/Beats of the Heart
Thu/The Africans
Fri/Mystery!: Praying Mantis
Mon/Masterpiece Theatre: Winston Churchill—The Wilderness Years
Tue/Story of English
H Wed/**Movie:** Maxie
Thu/**Movie:** Agnes of God
Fri/**Movie:** Places in the Heart (cc)
Mon/**Movie:** Lies My Father Told Me
Tue/**Movie:** Supergirl (cc)
M Wed/**Movie:** Fort Apache
Fri/The Movie Show #3
Mon/**Movie:** Cry Rape!
S Wed, Tue/**Movie:** Cloak and Dagger (cc)
Thu/Elton John

12:05
S Mon/**Movie:** Love With a Perfect Stranger (cc)

12:30
2 Young and the Restless (cc)
4 Search for Tomorrow
7 Loving
11 Wed/**Movie:** Pearl (1978). Part II. Robert Wagner.
Thu/**Movie:** Pearl (1978). Part III. Dennis Weaver.
Fri/**Movie:** The Split (1968). Jim Brown.
Mon/**Movie:** Smashup on Interstate 5 (1976). Robert Conrad.
Tue/**Movie:** The Brotherhood of the Bell (1970). Glenn Ford.
M Thu/**Movie:** The Jigsaw Man

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** Thirty-Six Hours (1965). James Garner.
Thu/**Movie:** The Swan (1956). Grace Kelly.
Fri/**Movie:** In a Lonely Place (1950). Humphrey Bogart.
Mon/**Movie:** My Man Godfrey (1957). June Allyson.
Tue/**Movie:** Marriage Is Alive and Well (1980). Joe Namath.
31 Wed/Videoville: Roosevelt, N.J.
Thu/River Journeys
Fri/Canadian Establishment
Mon/Leo Buscaglia: Speaking of Love
Tue/Shakespeare Hour: Twelfth Night
M Fri/**Movie:** Platinum Blonde

1:30
2 As the World Turns
M Mon/**Movie:** Old Enough
Tue/Screen Legends: Gary Cooper
S Fri/**Movie:** Victory

2:00
4 Another World
5 Inspector Gadget
7 One Life to Live
31 Wed/The West of the Imagination
Thu/Odyssey
Fri/Managing Our Miracles
Mon/From Oregon With Love
Tue/Moments in Time
H Wed/Lionel Richie
Thu/**Movie:** The Aviator
Fri/**Movie:** The Great Muppet Caper
Mon/**Movie:** Royal Wedding
Tue/**Movie:** Remo Williams: The Adventure Begins . . .
M Thu/**Movie:** Life of the Party: The Story of Beatrice
Tue/**Movie:** Cover Girl
S Wed, Mon/**Movie:** Red Dawn
Thu/**Movie:** Cimarron (1931)
Tue/**Movie:** Second Hand Hearts

2:30
2 Capitol
5 The Jetsons
11 Superfriends
13 French Chef
H Wed/**Movie:** Forbidden
M Wed/**Movie:** Starman
Fri/Max Trax #26

3:00
2 Guiding Light
4 Santa Barbara
5 Defenders of the Earth
7 General Hospital
9 Cannon
11 Smurfs
13 Wed/Justin Wilson's Louisiana Cookin'
Thu/Great Chefs of Chicago: Chef Gabino Sotelino (Ambria)
Fri/Frugal Gourmet: The Molded Meal
Mon/Great Chefs of San Francisco
Tue/New York Master Chefs: Lidia Bastianich (Felidia)
21 Lilias, Yoga and You
31 Wed/Computer Chronicle
Thu/Educational Computing
Fri/Rockschool
Mon/Mechanical Universe
M Fri/**Movie:** Ghostbusters
Mon/Hollywood Ghost Stories

3:30
5 Silverhawks
11 Ghostbusters
13 Wed, Mon/This Old House (cc)
Thu/People, Pets & Dr. Marc
Fri/Victory Garden
Tue/A House for All Seasons
21 Hooked on Aerobics
31 Video Music Box
H Mon/Savage and Beautiful
S Fri/An Ounce of Cure

4:00
2 Divorce Court (except Tue)
Tue/Schoolbreak Special
4 Donahue
5 He-Man
7 Jeopardy

9 Police Woman
11 G. I. Joe
13 Sesame Street
21 Mister Rogers
H Thu/1001 Arabian Nights
Fri/To Climb a Mountain
Tue/Henry's Cat (Part I)
M Thu/The Max Headroom Show #6
Tue/Marilyn Monroe: Beyond the Legend
S Wed/Crown of Bogg
Thu/Joey and Redhawk (Part I)
Fri/**Movie:** Les Miserables
Mon/Meet the Wombles
Tue/The Amazing Cosmic Awareness of Duffy Moon

4:30
2 Superior Court (except Tue)
5 Thundercats
7 Card Sharks
11 Galaxy Rangers
21 3-2-1 Contact
31 World TV Presents
H Wed/Survival Series
Fri/**Movie:** The Razor's Edge
Tue/**Movie:** The Great Muppet Caper
M Wed/**Movie:** Cry Rape!
Thu/**Movie:** A View to a Kill
Mon/**Movie:** 2010
S Wed/Meet the Wombles
Thu/**Movie:** Ups and Downs

5:00
2 4 News
5 Diff'rent Strokes (cc)
7 News
9 Hart to Hart
11 Eight Is Enough
13 Mister Rogers
21 Sesame Street
H Mon/17 Going on Nowhere
M Fri/The Real Buddy Holly Story
Tue/**Movie:** Back to Bataan
S Tue/An Ounce of Cure

5:30
2 News
5 Facts of Life
13 3-2-1 Contact
31 Wed/Everything Else
Thu/Black Viewpoint
Fri/Arts in New York
Mon/Insight
Tue/Beyond the Headlines
H Wed/**Movie:** Supergirl
Thu/**Movie:** The Heavenly Kid
Mon/**Movie:** Sphinx
S Fri/**Movie:** The Late Great Me
Mon/Joey and Redhawk (Part I)
Tue/Arthur and the Square Knights of the Round Table

5:45
31 News From City Hall

Weeknights, October 15–17 and 20–21

WED., OCT. 15

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** The Philadelphia Experiment (cc)
S **Movie:** Love With a Perfect Stranger

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Newton's Apple
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Interview

8:00
2 Together We Stand
4 Highway to Heaven
5 **Movie:** The Organization (1971). Sidney Poitier.
7 Perfect Strangers (If necessary, American League Championship game will be played, concluding at 11:30, approx.)
9 News
11 **Movie:** A Woman of Substance (1984). Part II. Deborah Kerr. (Part I, Tue. Oct. 14 at 8 p.m.)
21 Ike. Acclaimed actor E.G. Marshall portrays the multifaceted Dwight David Eisenhower.
31 Connections
H **Movie:** Stripes
M **Movie:** My Science Project
N **Movie:** Metropolis
S Brothers (cc)

8:30
2 Better Days
7 Head of the Class (cc)
9 **Hockey:** Rangers vs. Chicago (concludes at 11:30)
13 Ike
S It's Garry Shandling's Show

9:00
2 Magnum, P.I.
4 Gimme a Break
7 Dynasty
21 **Movie:** Huey Long (1985). Documents the life of Huey P. Long, controversial governor and senator of Louisiana in the 1930s.
31 The Edge of Darkness (cc)
S **Movie:** Creator

9:30
4 You Again?
13 **Movie:** Huey Long (1985).(See 21 9 p.m.)

10:00
2 The Equalizer
4 St. Elsewhere
5 11 News
7 Hotel
31 Right to Know
H **Movie:** Maxie
M **Movie:** Creator
N **Movie:** She's Working Her Way Through College

10:30
11 News
21 Ask Dr. Science
31 Risking It All: Filming the Impossible—Deals with photographers who put their lives on the line to get unusual pictures.

11:00
2 4 7 News
5 Late Show Starring Joan Rivers
11 Odd Couple
13 Cocaine Trilogy
21 Monty Python's Flying Circus
S **Movie:** Night School (cc)

11:30
2 Adderly
4 Tonight Show
7 Nightline
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

11:45
H Not *Necessarily* the News

11:50
M **Movie:** Remo Williams: The Adventure Begins . . .

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
13 Masterpiece Theatre: Winston Churchill
21 Long Island Report
N **Movie:** Lightning Over Water

12:15
H **Movie:** The Terminator

12:30
4 David Letterman
7 Dick Cavett Show
9 Entertainment Tonight

12:35
S **Movie:** Year of the Dragon

12:40
2 **Movie:** The Dark Side of Innocence (1976). Joanna Pettet.

1:00
5 I Love Lucy
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
5 Get Smart
7 Tales of the Unexpected

1:50
M **Movie:** C.H.U.D.

2:00
2 News
4 Crosswits
5 **Movie:** Hot Rods to Hell (1967). Dana Andrews.
7 **Movie:** Boom! (1968). Elizabeth Taylor.
9 **Movie:** World of Dracula (1979). Stephen Johnson.
11 Grizzly Adams

2:05
H **Movie:** Defcon-4

2:30
4 Sally Jessy Raphaël

3:00
4 Ben Casey
11 Emergency One!
S Comedy Spotlight

3:20
M **Movie:** Joshua, Then and Now

3:35
H **Movie:** Cease Fire

3:59
5 Make Room for Daddy

4:00
4 Ben Casey
7 Tales of the Unexpected
9 Jackie Gleason Show
11 Emergency One!

4:30
7 Greatest Sports Legends
9 Jackie Gleason Show

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond
S **Movie:** Cloak and Dagger (cc)

5:15
H Flashback: Fire at the Cocoanut Grove

5:30
4 Here's Lucy
7 Morning Stretch
11 News

THU., OCT. 16

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who
S Paul's Case

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Faces of Japan
21 Nightly Business Report
H **Movie:** Oxford Blues
M **Movie:** To Sir With Love

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
S Washingtoon

8:00
2 Simon & Simon
4 Cosby Show
5 **Movie:** The Hospital (1969). George C. Scott. Funny view of modern city hospital life; Oscar-winning screenplay by Paddy Chayefsky.
7 Our World (If necessary, National League Championship game will be played, concluding at 11:30, approx.)
9 News
11 **Movie:** A Woman of Substance (1984). Part III. Deborah Kerr. (Part I, Tue., Oct 14 at 8 p.m.)
21 Wild America (cc)
31 Videoville
N **Movie:** Oriane
S **Movie:** Teachers

8:30
4 Family Ties
9 Million Dollar Chance of a Lifetime
13 Currents: Settling the Score—Examines the effect of women in sports and what needs to be done to achieve equality with men.
21 This Old House (cc)

9:00
2 Knots Landing
4 Cheers
7 The Colbys
9 **Movie:** Young Love, First Love (1979). Timothy Hutton.
13 The Africans
21 Mystery!: Shroud for a Nightingale
31 Masterpiece Theatre: Winston Churchill
H **Movie:** Agnes of God (cc)
M **Movie:** The Man With One Red Shoe

9:30
4 Night Court

10:00
2 Kay O'Brien
4 Hill Street Blues (cc)
5 11 News
7 20/20
13 The Day the Universe Changed
21 Masterpiece Theatre: Winston Churchill
31 Mystery!: Praying Mantis
N **Movie:** Arthur's Hallowed Ground
S **Movie:** Altered States

10:30
11 News
M But Seriously Folks

11:00
2 4 7 News
5 Late Show Starring Joan Rivers
9 Carol Burnett and Friends
11 Odd Couple
13 Channel Crossings
21 Monty Python's Flying Circus
H Inside the NFL
M **Movie:** Mata Hari (1984)

11:30
2 Night Heat
4 David Letterman
7 Nightline
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

11:45
S Gallagher: Over Your Head

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
21 Long Island Report
H America Undercover: Verdict—The Wrong Man
N **Movie:** Dreamchild

12:30
4 David Letterman
7 Jimmy Breslin's People
9 Entertainment Tonight

12:40
2 **Movie:** Take Your Best Shot (1982). Robert Urich.

12:45
M **Movie:** Into the Night

12:50
S **Movie:** Caged Heat

1:00
5 I Love Lucy
9 Joe Franklin Show
11 Twilight Zone
H **Movie:** Body Double

1:30
4 11 News
5 Check It Out
7 Tales of the Unexpected

2:00
2 News
4 Crosswits
5 **Movie:** Take the High Ground (1953). Richard Widmark.
7 **Movie:** The Deadly Tower (1975). Kurt Russell.
9 **Movie:** Mister 880 (1950). Edmund Gwenn. Delightful comedy about an elderly counterfeiter being chased by a detective.
11 Grizzly Adams

2:20
S **Movie:** Teachers

2:30
4 Sally Jessy Raphaël

2:45
M **Movie:** Heavenly Bodies

3:00
4 Ben Casey
11 Lifestyles of the Rich and Famous
H **Movie:** Blind Rage

4:00
4 Ben Casey

SOLUTIONS TO LAST WEEK'S PUZZLES

S	C	R	A	B	B	L	E	■	S	P	I	D	E	R
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TELEVISION

⑦ Tales of the Unexpected
⑨ Jackie Gleason Show
⑪ Emergency One

4:10
⑤ Make Room for Daddy

4:15
Ⓜ **Movie:** Reckless

4:20
Ⓢ Washingtoon

4:25
Ⓗ **Movie:** Songwriter (cc)

4:30
⑦ Hollywood Close-up
⑨ Jackie Gleason Show

4:55
Ⓢ Joey and Redhawk (Part I)

5:00
④ Here's Lucy
⑦ New Dating Game
⑨ News
⑪ One Step Beyond

5:25
Ⓢ Elton John

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

FRI., OCT. 17

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Magnum, P.I.
⑪ Gimme a Break
⑬ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
Ⓜ **Movie:** Remo Williams: The Adventure Begins . . .

6:30
⑤ WKRP in Cincinnati
⑪ Benson
⑬ Nightly Business Report (cc)
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Sneak Previews
㉑ Nightly Business Report
Ⓗ Inside the NFL
Ⓢ **Movie:** Garbo Talks

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ Current Affair
⑦ Hollywood Squares
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Scarecrow and Mrs. King
④ A-Team
⑤ **Movie:** Island at the Top of the World (1974). David Hartman, Donald Sinden.
⑦ Webster
⑨ News
⑪ **Movie:** Casablanca (1943). Ingrid Bergman, Humphrey Bogart. Classic W. W. II melodrama with super cast and wonderful score; Bogart at his best!
㉑ Washington Week in Review
㉛ Blake's Seven
Ⓗ Robin Williams
Ⓜ **Movie:** Skyhigh
Ⓝ **Movie:** Tchao Pantin

8:30
⑦ Mr. Belvedere (cc)
⑨ Mets Post-Playoff Special
⑬ ㉑ Wall $treet Week

9:00
② Dallas
④ Miami Vice
⑦ Sledge Hammer!
⑨ **Movie:** Breaking Up (1978). Lee Remick, Vicki Dawson. Remick is marvelous as a suburban housewife forced to change her life after her husband leaves.
⑬ Great Performances
㉑ **Movie:** The Perils of Pauline (1947). Betty Hutton.
㉛ **Movie:** Doctor Who Movie
Ⓗ **Movie:** Lifeforce
Ⓢ **Boxing:** Thomas Hearns Fight

9:30
⑦ Sidekicks

10:00
② Falcon Crest
④ L.A. Law
⑤ ⑪ News
⑦ Starman
⑬ Let the Good Times Roll With B. B. King
Ⓜ The Movie Show #3
Ⓝ **Movie:** Blithe Spirit

10:30
⑪ News
㉑ Profiles of Nature
㉛ P.O.V.

11:00
② ④ ⑦ News
⑤ Late Show Starring Joan Rivers
⑨ Carol Burnett and Friends
⑪ Odd Couple
⑬ **Movie:** Second Chorus (1940). Fred Astaire.
㉑ Monty Python's Flying Circus
Ⓗ **Movie:** Dune
Ⓜ **Movie:** Jagged Edge

11:30
② T.J. Hooker
④ Tonight Show
⑦ Nightline
⑨ Police Woman
⑪ The Honeymooners
㉑ Nightly Business Report
Ⓢ **Movie:** Compromising Positions (cc)

12 MIDNIGHT
⑤ Star Search
⑦ Nightlife
⑪ Star Trek
㉑ Long Island Report
Ⓝ **Movie:** Chain Letters

12:30
④ Friday Night Videos
⑦ Hot Tracks
⑨ Entertainment Tonight

12:40
② **Movie:** The Final Conflict (1981). Sam Neill.

12:55
Ⓜ **Movie:** The French Woman

1:00
⑤ Solid Gold
⑨ Joe Franklin Show
⑪ At the Movies

1:20
Ⓗ Really Weird Tales
Ⓢ **Movie:** Blazing Saddles

1:30
⑪ News

1:50
Ⓗ Inside the NFL

2:00
④ News
⑤ **Movie:** Blow-Up (1966). Vanessa Redgrave.
⑦ Tales of the Unexpected
⑨ **Movie:** The Liquidator (1966). Rod Taylor.
⑪ Grizzly Adams

2:30
④ Crosswits
⑦ **Movie:** The Invisible Ghost (1941). Bela Lugosi.

2:35
Ⓜ **Movie:** She

2:50
Ⓗ **Movie:** Sunset Strip (cc)

2:53
② **Movie:** Sweet Hostage (1975). Linda Blair.

3:00
④ Sally Jessy Raphaël
⑪ Emergency One!
Ⓢ **Movie:** Victory

3:30
④ Music City USA

4:00
④ Hit City
⑨ Jackie Gleason
⑪ Emergency One!

4:20
⑤ Make Room for Daddy
Ⓗ **Movie:** The Doctor and the Devils

4:25
Ⓜ **Movie:** El Condor

4:30
④ Here's Lucy
⑦ Tales of the Unexpected
⑨ Jackie Gleason Show

5:00
④ Ben Casey
⑦ Branded
⑨ News
⑪ U.S. Farm Report
Ⓢ The Amazing Cosmic Awareness of Duffy Moon

5:03
② Newsmakers

5:30
⑦ Guns of Will Sonnett
⑨ ⑪ News

MON., OCT. 20

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Magnum, P.I.
⑪ Gimme a Break
⑬ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
Ⓢ Elton John

6:30
⑤ WKRP in Cincinnati
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who
Ⓜ **Movie:** The Spiral Staircase

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Wild America
㉑ Nightly Business Report

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ Current Affair
⑦ Hollywood Squares
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Fraggle Rock

8:00
② Kate & Allie
④ Alf
⑤ **Movie:** Chrome and Hot Leather (1971). William Smith.
⑦ MacGyver
⑨ News
⑪ **Movie:** Tick . . . Tick . . . Tick . . . (1970). Jim Brown, Fredric March. Complications arise when a group of bigoted whites try to get rid of a newly-elected black sheriff; nice performance by March as the cantankerous mayor.
㉑ The Living Planet
㉛ Tenko
Ⓗ **Movie:** All the Rivers Run (Part I)
Ⓜ **Movie:** A View to a Kill
Ⓝ **Movie:** Morons From Outer Space
Ⓢ Comedy Spotlight: Elayne Boosier

8:30
② My Sister Sam
④ Amazing Stories
⑨ Million Dollar Chance of a Lifetime
⑬ Adam Smith's Money World

9:00
② Newhart
④ **Movie:** An Officer and a Gentleman (1982). Richard Gere, Debra Winger, Lou Gossett Jr. Romantic drama of a streetwise naval officer candidate and a local girl who falls in love with him; Gossett won an Oscar for his skillful portrayal of the tough sergeant.
⑦ **Football:** Jets vs. Denver (concludes at midnight, approx.)
⑨ **Movie:** An American in Paris (1951). Gene Kelly. A lovely Gershwin score, dazzling color, and exquisite dancing highlight this superb musical of an American artist who finds romance in Paris; winner of six Academy Awards including Best Picture.
⑬ The Story of English
㉑ The West of the Imagination

31 **Movie:** The Animal Film (1985)
S **Movie:** Love With a Perfect Stranger

9:30
2 Designing Women

10:00
2 Cagney & Lacey
5 11 News
13 The West of the Imagination
21 The Story of English
H **Movie:** Agnes of God
N **Movie:** Angry Harvest

10:15
M The Max Headroom Show #6

10:30
11 News
31 Freedom Fighters—Afghanistan

11:00
2 News
5 Late Show Starring Joan Rivers
9 Carol Burnett and Friends
11 Odd Couple
13 Margaret Mead Film Festival
21 Monty Python's Flying Circus
M **Movie:** Beer
S **Movie:** Invasion U.S.A.

11:30
2 Simon & Simon
4 News
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

11:45
H The Movie Maker

12 MIDNIGHT
4 Best of Carson
5 Kojak
7 News
11 Star Trek
13 Mystery!: Shroud for a Nightingale
21 Long Island Report
N **Movie:** She's Working Her Way Through College

12:15
H **Movie:** Stripes

12:30
7 Nightline
9 Entertainment Tonight

M **Movie:** Skyhigh

12:40
2 **Movie:** The Million Dollar Face (1981). Tony Curtis.

1:00
4 David Letterman
5 I Love Lucy
7 Nightlife
9 Joe Franklin Show
11 Twilight Zone
S **Movie:** Altered States

1:30
5 Get Smart
7 Jimmy Breslin's People
11 News

2:00
2 4 News
5 **Movie:** Death Rides a Horse (1969). Lee Van Cleef.
9 **Movie:** The Sailor Who Fell From Grace With the Sea (1976). Kris Kristofferson.
11 Grizzly Adams

2:05
H **Movie:** Stand Alone

2:15
M **Movie:** Creature

2:30
4 Crosswits
7 Tales of the Unexpected

2:50
S Comedy Spotlight: Elayne Boosier

3:00
4 Sally Jessy Raphaël
7 **Movie:** Dawn at Socorro (1954). Rory Calhoun.
11 **Movie:** Sadat (1983). Part I. Lou Gossett Jr.

3:30
4 Ben Casey

3:40
H **Movie:** Porky's Revenge

3:55
M **Movie:** Prizzi's Honor
S Paul's Case

4:00
9 Jackie Gleason Show

4:23
5 Make Room for Daddy

4:30
4 Here's Lucy
7 America's Top Ten
9 Jackie Gleason Show

4:55
S **Movie:** Red Dawn (cc)

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond

5:15
H **Movie:** Until September

5:30
4 Crook and Chase
7 Morning Stretch
11 News

TUE., OCT. 21

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who
H **Movie:** The Corn Is Green (1979)

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Nature Watch
21 Nightly Business Report
M The Movie Show #3
S The Paper Chase: The First Year—Sorcerer's Apprentice

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 The Wizard
4 World Series Pregame
5 **Movie:** Run, Angel, Run (1969). William Smith.
7 Who's the Boss? (cc)
9 News
11 **Movie:** Which Way Is Up? (1977). Richard Pryor.
21 Nature (cc)
31 Beats of the Heart
H **Movie:** All the Rivers Run (Part II)
M **Movie:** Fletch
N **Movie:** Arthur's Hallowed Ground
S **Movie:** Cloak and Dagger (cc)

8:15
4 **Baseball:** 1986 World Series (concludes at 11, approx.)

8:30
7 Growing Pains
9 Million Dollar Chance of a Lifetime
13 Innovation: The Science of Beauty

9:00
2 **Movie:** Johnnie Mae Gibson: FBI (1986). Lynn Whitfield.
7 Moonlighting
9 **Movie:** East of Eden (1981). Part I. Timothy Bottoms. John Steinbeck's famous story of two brothers' rivalry for the love of their father; good performances.
13 Nova
21 31 The Africans

10:00
5 11 News
7 Jack and Mike
13 Managing Our Miracles: Health Care in America
21 The Sandbaggers
31 'Allo, 'Allo
H The Hitchhiker
M **Movie:** Better Off Dead
N **Movie:** Dreamchild
S **Movie:** Silver Bullet

10:30
11 News
31 Open All Hours
H Really Weird Tales

11:00
2 4 7 News
5 Late Show Starring Joan Rivers
9 Carol Burnett and Friends
11 Odd Couple
13 Intercom
21 Monty Python's Flying Circus
H **Movie:** Maxie

11:30
2 Hot Shots
4 Tonight Show
7 Nightline
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

11:40
M **Movie:** Vision Quest

11:45
S **Movie:** Second Hand Hearts

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
13 Comedy With Monteith and Rand
21 Long Island Report
N **Movie:** Oriane

12:30
4 David Letterman
7 Dick Cavett Show
9 Entertainment Tonight

12:40
2 **Movie:** He's Fired, She's Hired (1984). Karen Valentine.

12:45
H **Movie:** Remo Williams: The Adventure Begins . . .

1:00
5 I Love Lucy
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
5 Get Smart
7 Tales of the Unexpected
M **Movie:** Heavenly Bodies
S **Movie:** Compromising Positions

2:00
2 News
4 Crosswits
5 **Movie:** The Honkers (1972). James Coburn.
7 **Movie:** I Never Sang for My Father (1970). Gene Hackman, Melvyn Douglas. A grown man is faced with the problem of caring for his aging father; great screenplay and strong performances.
9 **Movie:** The Command (1954). James Whitmore.
11 Grizzly Adams

2:30
4 Sally Jessy Raphaël

2:45
H **Movie:** Body Double

3:00
4 Ben Casey
11 **Movie:** Sadat (1983). Part II. Lou Gossett Jr. (Part I, Mon., Oct. 20 at 3 a.m.)

3:05
M **Movie:** Reckless

3:15
S **Movie:** Night School

3:30
7 Branded

4:00
4 Ben Casey
7 Tales of the Unexpected
9 Jackie Gleason Show

4:11
5 Make Room for Daddy

4:30
7 Siskel & Ebert & the Movies
9 Jackie Gleason Show

4:40
M **Movie:** Creepshow

4:45
H **Movie:** The Little Drummer Girl (cc)
S The Paper Chase: The First Year—Sorcerer's Apprentice

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond

5:30
4 Crook and Chase
7 Morning Stretch
11 News

5:45
S The Amazing Cosmic Awareness of Duffy Moon

Weekend, October 18–19

SAT., OCT. 18

6:00
4 New Wilderness
5 Young Edition
7 New Dating Game
9 David Toma Show
11 Tom and Jerry
H **Movie:** City Heat
S **Movie:** The Adventures of Buckaroo Banzai

6:30
2 Patchwork Family
4 Heros: Made in the U.S.A.
5 World Tomorrow
7 Hee Haw!
9 Face-off
11 Josie and the Pussycats
M **Movie:** Gloria

7:00
4 Tony the Pony
5 Popeye
7 Wild Kingdom
9 New Jersey People
11 Mask

7:30
2 Young Universe
4 Hickory Hideout
5 Wonderama
7 Kids Are People Too
9 In Depth
11 Photon

8:00
2 Berenstain Bears
4 Kissyfur
5 Woody Woodpecker
7 The Wuzzles
9 Hispanic Horizons
11 Photon
13 Adam Smith's Money World
H **Movie:** Door to Door
S **Movie:** The Devil and Daniel Webster

8:30
2 Wildfire
4 Gummi Bears
5 Rainbow Brite
7 Care Bears Family
9 Meet the Mayors
11 Pinocchio in Outer Space
13 Wall Street Week
M **Movie:** Better Off Dead

9:00
2 Muppet Babies
4 Smurfs
5 Popples
7 Flinstone Kids
9 Voyagers
13 Washington Week in Review (cc)

9:30
5 Get Along Gang
11 Puttin' On the Kids
13 One-on-One
S **Movie:** Two Loves

10:00
2 Galaxy High
5 **Movie:** Blues Busters (1950). Leo Gorcey.
7 Real Ghostbusters
9 Street Hawk
11 Wrestling
13 Managing Our Miracles: Health Care in America
31 Body Electric
H Inside the NFL

10:30
2 Teen Wolf
4 Punky Brewster
7 Pound Puppies
31 Reading Rainbow
M The Max Headroom Show #6

11:00
2 Pee-wee's Playhouse
4 Alvin
7 Bugs Bunny
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
21 Economics U.S.A.
31 Secret City
H Lionel Richie
M **Movie:** Morons From Outer Space

11:15
5 **Movie:** Smoky (1946). Fred MacMurray.

11:30
2 Puppy's Great Adventure
4 Foofur
7 All New Ewoks
13 Open Mind
31 Why in the World
H **Movie:** Remo Williams: The Adventure Begins . . .
S **Movie:** Rustlers' Rhapsody (cc)

12 NOON
2 Rock 'n' Wrestling
4 Lazer Tag Academy
7 Weekend Specials
9 Black Sheep Squadron
11 This Week in Baseball
13 Ike
21 Gourmet Cooking (cc)
31 Video Music Box

12:30
4 Kidd Video
7 The Littles
11 **College Football:** Air Force vs. Notre Dame (concludes at 4)
21 This Old House (cc)
M **Movie:** A Raisin in the Sun

1:00
2 Young Universe
4 Which Witch Is Which?
7 American Bandstand

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- Marked personality change over time.
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- Prolonged severe depression; apathy; or extreme highs and lows.
- Excessive anxieties, fears or suspiciousness; blaming others.
- Withdrawal from society, friendlessness; abnormal self-centeredness.
- Denial of obvious problems; strong resistance to help.
- Thinking or talking about suicide.
- Numerous, unexplained physical ailments; marked changes in eating or sleeping patterns.
- Anger or hostility out of proportion to the situation.
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Learning is the key to healing.

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⑨ **Movie:** The Canterville Ghost (1985). John Gielgud.
⑬ **College Football:** Brown vs. Cornell (concludes at 4)
㉑ Frugal Gourmet
㉛ All About TV
Ⓢ **Movie:** The Candidate

1:15
⑤ **Movie:** Conquest of Space (1955). Walter Brooke.

1:30
② Cover Story
④ Sports Lifestyles
⑦ Hot Tracks
㉑ New York's Master Chefs
㉛ Cityscope
Ⓗ **Movie:** Oh God! You Devil

2:00
② The People
④ **Movie:** Battling Hoofer (1937). James Cagney.
㉑ Victory Garden
㉛ World TV Presents (Chinese programming)

2:30
② **College Football:** TBA (concludes at 6)
⑦ Ebony/Jet Showcase
㉑ Magic of Oil Painting

3:00
⑤ **Movie:** Kung Fu Gold (1975). Wan Kuna-Hsiung.
⑦ **College Football:** TBA (concludes at 7)
⑨ **Movie:** Walk, Don't Run (1966). Cary Grant.
㉑ Half a Handy Hour
Ⓜ **Movie:** The Bedford Incident
Ⓢ **Boxing:** Thomas Hearns Fight

3:30
④ **Special:** The Golden Eagle Awards
㉑ Motorweek
Ⓗ **Movie:** Maxie

4:00
⑪ Puttin' On the Hits
⑬ Nova
㉑ Rod and Reel
㉛ In Search of Trojan Wars

4:30
⑪ Dance Fever
㉑ This Old House

5:00
⑤ Mission: Impossible
⑨ Wrestling
⑪ Fame
⑬ ㉑ Innovation
㉛ Country Express
Ⓜ **Movie:** Trancers

5:30
④ **Special:** Men of October
⑬ ㉑ Wild America
㉛ Tonight at Ferlinghetti
Ⓗ Lionel Richie
Ⓢ **Movie:** The Grey Fox

6:00
② Dr. Frank Fields Test Series: Aches and Pains
④ News
⑤ What's Happening Now?
⑨ New Gidget
⑪ What a Country
⑬ River Journeys
㉑ Blake's Seven
㉛ Alive From Off Center
Ⓗ **Movie:** City Heat

6:30
④ News
⑤ Small Wonder
⑨ Bosom Buddies
⑪ One Big Family
㉛ State of the Art
Ⓜ **Movie:** Cat's Eye

7:00
② ⑦ News
④ Strictly Business
⑤ 9 to 5
⑨ It's a Living
⑪ Tales From the Darkside
⑬ Owl/TV
㉑ All Creatures Great and Small
㉛ Looking East
Ⓢ Huey Lewis

7:30
② Wheel of Fortune
④ World Series Report
⑤ Ted Knight Show
⑦ New York Views
⑨ Mama's Family
⑪ At the Movies
⑬ Supergran
㉛ Faces of Japan
Ⓢ **Movie:** Rustlers' Rhapsody (cc)

8:00
② Downtown
④ **Baseball:** 1986 World Series (concludes at 11, approx.)
⑤ **Movie:** Betrayal (1983). Jeremy Irons.
⑦ Life With Lucy
⑨ News
⑪ **Movie:** American Graffiti (1973). Ron Howard, Candy Clark. Remarkable film, superbly directed by George Lucas, about teenagers coming of age in 1962; fantastic all-star cast and a stunning performance by Clark.
⑬ ㉑ Wonderworks
㉛ Story of English
Ⓗ **Movie:** Remo Williams: The Adventure Begins . . .
Ⓜ **Movie:** Better Off Dead

8:05
Ⓝ **Movie:** Tosca's Kiss

8:30
⑦ Ellen Burstyn Show
⑨ Benny Hill

9:00
② Mike Hammer
⑦ Heart of the City
⑨ **Movie:** Forbidden Love (1982). Andrew Stevens.
⑬ Mystery!: Shroud for a Nightingale
㉑ Good Neighbors
㉛ Six Wives of Henry VIII: Jane Seymour
Ⓢ **Movie:** Silver Bullet

9:30
㉑ Mother and Son

10:00
② Twilight Zone
⑤ News
⑦ Spencer for Hire
⑬ Film on Film
㉑ Yes Minister
Ⓗ The Prince's Trust All-Star Rock Concert
Ⓜ **Movie:** Beer
Ⓝ **Movie:** A Test of Love

10:30
⑤ Black News
⑪ News
㉑ Butterflies
㉛ Eye on Dance

10:35
Ⓢ **Movie:** An American Werewolf in London

11:00
② ④ ⑦ News
⑤ **Movie:** Charley Varrick (1973). Walter Matthau.
⑨ Wrestling
⑪ **Movie:** Assault Force (1980). Roger Moore.
⑬ **Movie:** The Human Comedy (1943). Mickey Rooney.
㉑ **Movie:** He Walked by Night (1948). Richard Basehart.
Ⓗ **Movie:** Bachelor Party

11:30
④ Saturday Night Live
⑦ News
Ⓜ **Movie:** Trancers

11:45
② You Write the Songs
⑦ **Movie:** Shaft in Africa (1973). Richard Roundtree.

12 MIDNIGHT
⑨ **Movie:** Blood Mania (1970). Peter Carpenter.
Ⓝ **Movie:** Hasty Heart

12:15
② **Movie:** They Only Come Out at Night (1975). Jack Warden.

12:20
Ⓢ Can You Keep It Up for a Week?

12:50
Ⓗ **Movie:** Thunder Alley
Ⓜ **Movie:** Perfect Timing

1:00
④ Rock 'n' Roll Evening News
⑪ Dempsey and Makepeace

1:20
⑤ **Movie:** Beloved Infidel (1959). Gregory Peck.
Ⓢ Huey Lewis

1:56
② News

2:00
④ Dancin' to the Hits
⑨ MTV Top 20 Video Countdown
⑪ News

2:05
⑦ **Movie:** Assignment Munich (1972). Richard Basehart.

2:15
Ⓢ **Movie:** The Candidate

2:20
Ⓜ **Movie:** Little Treasure

2:30
④ This Week in Country Music
⑪ **Movie:** The Road to Hong Kong (1962). Bing Crosby.

2:35
Ⓗ **Movie:** The Protector

2:41
② **Movie:** Darling Lili (1970). Rock Hudson.

3:00
④ **Movie:** Slightly Honorable (1940). Broderick Crawford.
⑨ **Movie:** The Comedians (1967). Elizabeth Taylor.

4:00
⑦ **Movie:** Sidecar Racers (1975). Ben Murphy.
Ⓜ The Max Headroom Show #6

4:15
Ⓗ **Movie:** Not for Publication
Ⓢ **Movie:** The Grey Fox

4:30
⑪ Rhoda

4:35
Ⓜ **Movie:** Too Scared to Scream

5:00
⑪ Insight

5:30
⑨ ⑪ News

SUN., OCT. 19

6:00
② Community
④ Here's Lucy
⑤ Black News
⑦ Ebony/Jet Showcase
⑨ In Depth
⑪ Christian Science Monitor
Ⓗ **Movie:** Advice to the Lovelorn
Ⓢ Joey and the Redhawk (Part I)

6:30
② Young Universe
④ Joy of Gardening
⑤ Hour of Power
⑦ ⑪ Christopher Close-up
⑨ New Jersey People
Ⓜ Screen Legends
Ⓢ Crown of Bogg

6:45
⑪ Davey and Goliath

7:00
② Way to Go
④ Funtastic World
⑦ Faith for Today
⑨ Face-off
⑪ Mask
Ⓜ **Movie:** Cannery Row
Ⓢ **Movie:** Whistle Down the Wind

7:30
② For Our Times
⑤ Jimmy Swaggart
⑦ This Is the Life
⑨ Meet the Mayors
⑪ Voltron
⑬ Sesame Street (cc)

8:00
② Today's Business
⑦ Insight
⑨ Point of View
⑪ Heathcliff
㉛ Italian programming (concludes at 2 p.m.)
Ⓗ **Movie:** Teen Wolf

8:30
⑤ Bugs and Porky
⑦ Tiempo
⑨ Sunday Mass
⑪ Superfriends
⑬ Mister Rogers

9:00
② Sunday Morning News
④ Visiones
⑤ Plastic Man
⑦ World of Photography
⑨ Oral Roberts
⑪ Josie and the Pussycats
⑬ Sesame Street (cc)
㉑ Nature
Ⓜ The Movie Show #3
Ⓢ Shelley Duvall's Tall Tales & Legends: The Legend of Sleepy Hollow

:30
Positively Black
Danger Mouse
Eyewitness News onference
World Tomorrow
Jem
Fraggle Rock

0:00
Essence
Wonderful World of isney
America's Top Ten
Hour of Power
Super Sunday
Mister Rogers
Good Neighbors
Movie: Heidi (1968)
Movie: To Sir With ove
Movie: My Science roject

0:30
Face the Nation
McLaughlin Group
Hollywood Close-up
Three Stooges
Owl/TV
Mother and Son

1:00
Community
Meet the Press
Movie: Tarzan's reatest Adventure 1959). Gordon Scott.
Siskel & Ebert & the lovies
New Gidget
Wonderworks
Agony

1:30
Newsmakers
News 4orum
David Brinkley
Sunday Funnies
Movie: Abbott and ostello Meet the ivisible Man. (1948). ud Abbott, Lou ostello.
Butterflies

2 NOON
This Is the NFL
First Estate: Religion Review
Capitol Journal
Wonderworks
Movie: Rhinestone
Movie: Victory
The Paper Chase: The irst Year—Kingsfield's aughter

2:30
NFL Today
NFL '86
Business Week
Inside Albany

2:45
Movie: The Absent linded Professor (1961). red MacMurray. (color ersion)

:00
Football: Dallas vs. hiladelphia (concludes t 4)
Football: Los Angeles s. Miami (concludes at 4)
Like It Is
Movie: Please Don't at the Daisies (1960). oris Day.
Movie: The Fighting eabees (1944). John Wayne.
Firing Line
Live From Lincoln enter
Movie: Texas arnival

2:00
7 Greatest Sports Legends
13 Great Performances
31 World TV Presents
H **Movie:** The Heavenly Kid
M **Movie:** The Philadelphia Experiment

2:30
7 **Movie:** El Greco (1966). Mel Ferrer.
S **Movie:** Streets of Fire

2:45
5 **Movie:** Emperor of the North (1973). Lee Marvin.

3:00
9 **Movie:** The Last Picture Show (1971). Ben Johnson.
11 **Movie:** Sands of Iwo Jima (1949). John Wayne.
13 Let the Good Times Roll With B. B. King
21 European Journal
31 Washington Week in Review

3:30
21 Tony Brown's Journal
31 European Journal
H Not *Necessarily* the News

4:00
2 **Football:** Giants vs. Seattle (concludes at 7, approx.)
4 Exciting World of Speed and Beauty
13 The Story of English
21 Inside Albany
31 Wall Street Journal Review
H **Movie:** Advice to the Lovelorn
M **Movie:** The Opposite Sex

4:05
S **Movie:** Victory

4:30
4 Beyond 2000
7 Your Health, Your Life
21 Adam Smith's Money World
31 World Chronicle

5:00
5 Kojak
9 Greatest American Hero
11 Fame
13 The Africans
21 Wall Street Week
31 Hello Jerusalem

5:30
4 Fight Back
7 Siskel & Ebert & the Movies
21 One-on-One

6:00
4 7 News
5 **Movie:** The Bridges at Toko-Ri (1955). William Holden.
9 Buck Rogers
11 **Movie:** Night of the Juggler (1980). James Brolin.
13 Currents
21 Wild America
31 U.S. Nippon Newscope
H Fraggle Rock
M **Movie:** Starman
S **Movie:** My Science Project

6:30
7 News
13 Washington Week in Review
21 Profiles of Nature
H **Movie:** Teen Wolf

7:00
2 60 Minutes
4 Our House
7 Disney Sunday Movie
9 Entertainment This Week
13 The Living Planet
21 Austin City Limits
31 Japanese Theatre

8:00
2 Murder, She Wrote
4 World Series Pregame
5 Solid Gold
9 David Toma Show
11 Lifestyles of the Rich and Famous
13 Nature
21 **Movie:** Cheers for Miss Bishop (1941). Martha Scott.
31 First Edition
H **Movie:** Jagged Edge
M **Movie:** Wild Geese II
S **Movie:** Year of the Dragon

8:05
N **Movie:** Stranger Than Paradise

8:15
4 **Baseball:** 1986 World Series (concludes at 11, approx.)

8:30
9 Face-off
31 Mini Playhouse

9:00
2 **Movie:** Of Pure Blood (1986). Lee Remick.
5 Star Search
7 **Movie:** Ordinary Heroes (1986). Valerie Bertinelli.
9 New Jersey People
11 Love Boat
13 Masterpiece Theatre: Paradise Postponed
31 Leo Buscaglia: Speaking of Love

9:30
9 In Depth
21 Profiles of Nature

10:00
5 11 News
9 Straight Talk
13 The Creative Edge
21 Mystery!: Shroud for a Nightingale
31 Window on World Television
H American Undercover: Verdict—The Wrong Man
M **Movie:** Victory
N **Movie:** Permanent Vacation

10:30
5 Sports
11 TBA
S Brothers

11:00
2 4 7 News
5 Dream Girl U.S.A.
9 World Tomorrow
11 Odd Couple
21 **Movie:** Be It Remembered (1985)
H Not *Necessarily* the News
S It's Garry Shandling's Show

11:15
2 News

11:30
5 Check It Out
7 News
9 It Is Written
11 The Honeymooners
H **Movie:** The Heavenly Kid
S **Movie:** Streets of Fire (cc)

11:45
2 7 Sports

12 MIDNIGHT
2 Barnaby Jones
4 Sports
5 Mission: Impossible
7 **Movie:** Frogs (1972). Ray Milland.
9 Jimmy Swaggart
11 Star Trek
21 New Television
N **Movie:** Jonah Who Will Be 25 in the Year 2000
M **Movie:** Pale Rider

12:30
4 Off the Wall

1:00
2 Barnaby Jones
4 Circle of Fear
5 Naked City
9 Joe Franklin Show
11 Tales From the Darkside
H **Movie:** Losin' It

1:10
S **Movie:** Creator

1:30
11 News

1:45
7 **Movie:** Bronk (1976). Jack Palance.

2:00
2 News
4 Positively Black
9 **Movie:** Khartoum (1966). Charlton Heston.
11 **Movie:** The Fabulous Dorseys (1947). Jimmy Dorsey.
M **Movie:** Women in Love

2:30
4 First Estate: Religion in Review

2:45
H Buddy Hackett II

3:00
S **Movie:** The Company of Wolves

3:15
7 **Movie:** Way . . . Way Out (1966). Jerry Lewis.

3:50
H **Movie:** Jagged Edge (cc)

4:00
11 Grizzly Adams

4:15
M **Movie:** Wild Geese II

4:30
9 Jackie Gleason Show

4:45
S The Paper Chase: The First Year—Kingsfield's Daughter

5:00
9 News
11 One Step Beyond

5:30
4 Crook and Chase
7 Morning Stretch
11 News

5:45
S Shelley Duvall's Tall Tales & Legends: The Legend of Sleepy Hollow (cc)

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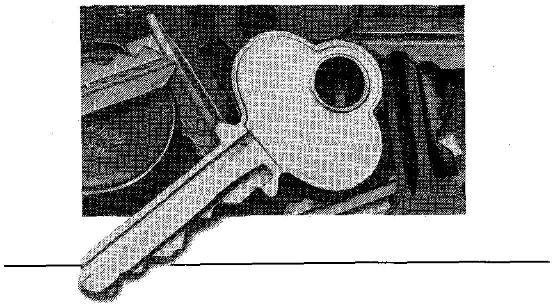

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Hail Columbia!
Columbia County Properties
Century 21 Heartland
Claverack, NY 518-851-3951

Delaware County Catskills 3 hrs NYC

Stunning new contemporary home on 5 acr w/beaut valley views & So. exposure. 4000 sq ft incl 3 lg BRs, 2 full bths w/ whirlpool. Fully equip gourmet kitc, basement apt set-up, oak hardwood flrs, stone fplc, oversized deck, cedar siding, 2 car gar. Near major ski areas, golf courses & tennis. $250,000

TIMBERLAND PROPERTIES, INC.
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Garthchester Realty
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HOUSES FOR SALE/RENT Manhattan

Manhattan Townhouses—Best selection available in New York. Call 212-688-1644

Don't Buy A Co-Op, Buy A House—Chelsea, 3-story Federal Townhouse gem w/full bsmt, 2 wbfplc, backyard, garden. Commercial storefront grd flr. Perfect Dr/awyer/storeowner live and work, or rent for income. Wells Fargo alarm system. Deiv vac or w/store tenant. Sale by owner. **$665K. 212-242-2710.**

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Englewood, NJ 12 mins NYC

Turn-Of-The-Century Victorian

There is life on the other side of the Hudon. Discover Englewood! Enjoy the peaceful suburbs with Manhattan at your ingertips. Newly renovated/prof decorated, boasts 5 BR, 5 bth, LR, FDR, EIK, 3 plc, C/AC, alarm, intercom, 2-car gar, marble flrs, finished bsmt, and more. $569,000. Owner. **201-894-0180.**

The Classified Ad—Sells your product or ervice. Especially when your ad appears every week in NEW YORK Magazine. Deadline: Monday for issue on sale the ollowing Monday.

212-880-0735 or 212-880-5406.

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TOO MANY KIDS PER SQ FT?
TRY THE SUBURBS
For info on homes, daycare and delis...
Call Ann 203-259-4609 Schlott R.E.

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Columbia County
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Chatham, N.Y. 12037 518-392-9454

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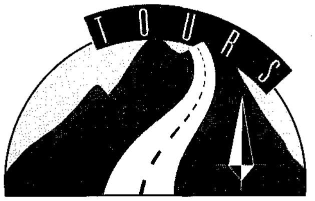
VACATION HOMES FOR SALE

Lake George, NY—80' shore, 2-3 BR, winterized home, 3 docks. 4 hrs NYC. $339,000. Owner. 518-452-2040.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the September 29, 1986 issue:** one-time ad, **$25.00** per line; four-time ad, **$24.50** per line; eight-time ad, **$24.25** per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.



TOURS & TRIPS

St. Maarten/St. Thomas And More
Thanksgiving, Xmas space avail. Villas, condo's, hotels. Low air and extras.
CARIBCO. 800-423-4433. 516-293-4900.

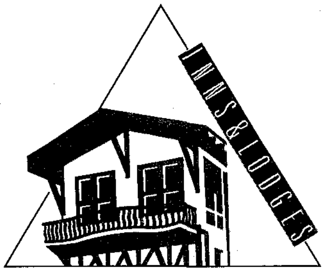
Bed And Breakfast Guide—Discover the complete U.S & worldwide guide. $4.95. Mo/ck. YZL Travel, PO 101, NYC. 10156.

Int'l Family Adventures—New concept. Europe, Africa, China & Australia for families. Unique. Free trip for organizer. Details: AIFS, Dept NYM, 102 Greenwich Av, Grch, Ct 06830. **203-869-9090.**

RENTALS/SHARES

Acapulco Oceanfront Gem—5 bedrooms, pool, studio, jacuzzi, servants, driver and van. **$325** daily. **607-797-5573.**

Marco Island Retreat—Plush 2 BR Condos on white sand beach. Pool, terr, tennis. From **$600/wk. 718-782-7370.**



New England

DE BRUCE COUNTRY INN
100 miles NYC for Nature's enthusiasts, 1,000 acr Catskill Mnt. Hike, fish, hunt. Fine dining, relax in fireplace lounge, pool. B & B for 2, $50-up. **914-439-3900.**

Dear Advertiser:
A new destination for your advertising message:
New York Travel
the departure point for world-class travelers. An ad reaches your best prospects: 1.1 million reders who are passionate about travel.

For Information
Call Diane Woodstock
at 212-880-0736

TRAVEL AGENCIES

THE WAY TO GO!

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International

- **LOW LOW FARES**
- **SCHEDULED AIRLINES**
- **DAILY DEPARTURES**

Many cities not shown!
We have 200 of them!
Big hotel discounts too!

EUROPE • AFRICA • AUSTRALIA
(Roundtrip from JFK)

Destination	R/T	Destination	R/T
Abidjan	$869	Melbourne	1299
Amsterdam	458	Milan	519
Athens	595	Moscow	792
Bombay	1199	Munich	792
Cairo	660	Nairobi	1263
Copenhagen	684	Nice	648
Dakar	725	Oslo	723
Delhi	1049	Paris	549
Frankfurt	550	Rome	596
Istanbul	699	Stockholm	723
Lisbon	516	Sydney	1099
London	457	Tel Aviv	729
Madrid	499	Vienna	549
Malaga	599	Zurich	549

★ ★ ★ ★ ★ ★ ★ ★

CHINA • ORIENT • INDIA
VIA THE PACIFIC
(Roundtrip from JFK and West Coast)

Destination	East Coast	West Coast	Destination	East Coast	West Coast
Bangkok	$1114	$918	Kuala Lpr	$1148	$907
Beiping	1160	987	Manila	895	748
Bombay	1099	999	Shanghai	810	810
Delhi	1099	959	Singapore	1206	976
Hong Kong	799	799	Taipei	895	746
Jakarta	1056	1309	Tokyo	695	695

★ ★ ★ ★ ★ ★ ★ ★ ★

MEXICO & SOUTH AMERICA
(Roundtrip from JFK)

Destination	R/T	Destination	R/T
Acapulco	$329	Montevideo	$849
Buenos Aires	799	Rio de Janeiro	849
Cancun	329	Santiago	799
Caracas	489	Sao Paulo	849
Mexico City	329		

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$400 per inch display
$36 per line, 2 line minimum puts your ad in the "SPOTLIGHT."
212-880-0734

AIRLINES

Jetting To London—Daily departures avail on regularly scheduled airlines. Min. fare only $250 round trip. For resv & info, call 718-262-8058 btw 12:30-3:30.

TOURS & TRIPS

SKI BRECKENRIDGE, CO.—12/26-1/2
Xmas Wk. $775 - space limited, for info,
Call BLUE STAR TOURS, 516-678-6291

INFORMATION

Ski For Less—Save money on lift tickets and lodging with SkiAmericard. Call 914-241-4810, 1-800-642-SNOW outside NYS.

RENTALS/SHARES

Killington Shares 1/1-4/5—In lux 3 BR ski hse, 15 min Killington Mt. Maid svc & health club incl. Wkday 212-524-4426.

CO-OP/CONDO FOR SALE

OWN FOR THE PRICE OF RENT
Brand new co-ops at the foot of famed Hunter Mt. Year round pool and restaurant. Minutes to Woodstock and 6 major ski resorts. Studios and skylit lofts from $21,900. Financing and rental management plan available.
SKI BOWL LODGE
518-263-4966 212-223-1270
Offering by prospectus only

ATTENTION SKI ADVERTISERS
Make tracks to NEW YORK Magazine's TRAVEL SECTION.
A major portion of the section will be "sloped" towards winter's skiing activity. You'll want to list your product or service for our "love-to-ski" readers who are avid consumers. Last year, a higher than average number skied more than five times.
Call Ron Stern 212-880-5406
For special rates.

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the September 29, 1986 issue:** one-time ad, **$36.00** per line; two consecutive ads, **$29.50** per line per issue; four consecutive ads, **$26.25** per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ASSORTMENTS

ONE CALL to us will take care of all your personal needs.

star
concierge, inc.

We will handle any task, from your most mundane chore to your most complex affair.

212-239-3755

ANTIQUES

WE HAVE YOUR WATCHSTRAP.
Time Will Tell (antique wristwatches).
962 Madison Ave., 212-861-2663.

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25th St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

APPLIANCES

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

TV, Appliances, Video. Since 1967
Call with model number, Visa/MC accepted. **516-783-3664. Phone Connection.**

AUTOMOBILES

CAR DIRTY
We Will Make It Look New
European Auto Spa **718-392-6767**

CHILD CARE

Honeybunch Program—Live-in child care. Caring and loving. 718-478-5348.

CLEANING SERVICES

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Bob Dellacona's Maid In New York—The best! 212-777-6000.

Little Elves, The Professionals—House and office cleaning. 212-674-2629.

Maids Unlimited—Heavy/light/construction cleanup. Equipment available. Bonded. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

755 Second Avenue, New York, New York 10017

NEW YORK®

'TIS THE SEASON FOR HOLIDAY ENTERTAINING

Whether it's a large fête or an intimate dinner for two . . .
deli platters or pate and champagne . . . a catered affair . . .
exquisite flowers . . . the perfect space: an atrium, ballroom, boat, or loft . . . it's all part of NEW YORK Magazine's 1.1 million readers' artful approach to holiday entertaining. With a median household income of $96,100, NEW YORK's readers have the income and the inclination to do it up in style.

AT HOME AND ON THE TOWN

Over 1 million NEW YORK's readers entertain at home each month. 943,000 entertain outside the home in any given month.

'TIS THE REASON

Smart advertisers go where the smart shoppers are—and that's the most compelling reason to advertise your holiday entertaining services in NEW YORK Magazine's special HOLIDAY ENTERTAINING classified section. Beginning with the October 27 issue — NEW YORK's HOLIDAY ENTERTAINING issue — this unique classified advertising opportunity will run a full nine weeks . . . throughout the holiday season.

Don't miss your chance to reach NEW YORK's most entertaining audience during the city's most spirited season.

The advertising close for the first listing in this special series is October 10, on sale October 20. If you have any questions or would like information on rates, please call me.

Sincerely,

Karen Oneil

Karen O'Neil
Classified Advertising Manager
212-880-0736

SOURCE: 1986 MMR

COUNSELING

Divorce And Separation Workshop
Psychiatrist/SW. Midtown, Thurs. Eve
Nov. 13, **212-751-3135**

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short Term Psychotherapy. 212-570-6664.

Free Recorded Information—On choosing a therapy and therapist. Psychotherapy Selection Service. 212-307-0012.

Are You Stressed—Depressed, confused, lonely? Do you have difficulty selecting/maintaining relationships. There is **H.O.P.E.** (Harmony-Oriented Psychotherapy & Evaluation). Group/individual.
914-478-HOPE(4673) **212-753-2310**

Confidential Counsel/Referral—Fc straight women involved with bi/ga men. 1st time free. 212-737-8205.

Free Telephone Consultation Availabl
For the executive, professional and wor ing woman, offered by experienced, f male, licensed psychologist. Career, ea ing disorders, self-esteem & relationsh problems. **Psychological Consultants T Professionals. (212) 787-8736, 484-9009**

Luvsaver Hotline—Compulsions/sex/re lationships. Nothing taboo. 212-246-033

COMMUNICATION/VIDEO

Steve Greenberg Video—When you wan the very best. 212-986-6578.

Videotape Any Occasion—Corp., legal, fashion. Star in your favorite play/film, scene. **Richard Silensky Productions,**
212-369-1432.

ENTERTAINMENT

Catered Characters—Superbly sophist cated mimes, jugglers, magicians an unique theme characters. **212-781-1440.**

THE GIFTED ONES

Will . . .	For . . .
• Buy a Gift	• Birthday
• Plan a party/celebration	• Anniversary
• Have imaginative ideas	• No particular reaso

When you . . .
• Haven't The Time
• Have no idea of what to do
• Want something really special

One Call Does It All
(212) 627-4050

"We Do The Work—You Get The Credit"

"This Is Your Life"/Roast-A-Gram-Nothing like it! NY/NJ. 718-761-7333.

Magic Agency Inc.—Representing tl best in magic. Complete entertainme packages. 212-288-9133.

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Yiddish Gorilla -- Shmata Hari— Ba strip, belly. Nationwide. 212-741-0018.

Strippers, Gorillas, Belly Dancers—Ba loons and singing telegrams. Balloon-A Grams of N.Y. 212-989-9338.

SERVING OVER 613 CITIES
Corporate Accounts Invited
Custom mylars/latex/attachments
Complete parties, entertainment
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7 Days • Same Day Service
BALLOONS-TO-YOU®
NATIONWIDE

ENTERTAINMENT CONNECTION
Small Parties To Customized Productio
212-534-7277

Strippers! (Grams) Wow!—Low, afford ble rates. 718-875-2524. Free gift.

ENTERTAINMENT

Dr. Rooth Impressionist—Personalized, hilarious therapy for any party. Call for sample. 718-961-9489.

Shows—This Is Your Life, party acts, comics, 1 man bands. 718-763-1327.

Giant Chocolate Chip Cookie—Delivered anywhere. VI/MC/AX. 212-227-3838.

Theater-To-Go—Miami Vice, Pee Wee Herman, Madonna, Mayor Koch, Murder Mysteries. 212-794-1393.

Yenta-Gram®—Yenta Comediennes deliver outrageous, personalized, nagging messages, all occasions. 212-475-0566.

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions - 516-868-1795.

NASSAU 516/489-8963
MANHATTAN-QUEENS 212/619-3424
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Chocolate Chip Roses-Chocolate Pizza
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SAME DAY SERVICE 7 DAYS A WEEK
24 HR. DELIVERY
UNIQUE GIFT BASKETS . . . FREE bottle of champagne with every bouquet order

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Elegant entertainment • Every occasion.
Complete Party Planning. **212-255-9540**

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No one can come close to matching World Yacht's ability to handle every detail of your special business and social occasions:

• Everything from gourmet foods, expertly prepared on board by our own chefs, to flowers, decorations, parking, music and entertainment—all supervised by your personal party manager. Service is provided on board by our own experienced staff. • Private yachts of all sizes are available for parties from five to 500 guests. • Sailing from New York's most beautiful pier, as well as other locations, any day of the year. • Cruising New York and vicinity. • On-site parking available at Pier 62. Call 212-627-2775. World Yacht Cruises, PIER 62, West 23rd Street and the Hudson River.

The Princess of New York—The Duchess of New York—The Empress of New York—Riveranda

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Cruise Manhattan—Private yacht, 2-8 guests, open bar, breathtaking views, wonderful service. 212-869-7498.

Manhattan Yacht Charters—Providing full party services aboard your own private yacht. **Christmas parties,** corporate events, private affairs. **212-772-9430.**

THE "DOLLY MADISON"
Great Party Boat. Lunch, Happy Hour and Evening Cruises. Group rates.
Private charters up to 200 guests.
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Elegant Yachts For Charter—Manhattan and LI Sound. 516-883-5487.

For Your SUCCESSFUL Yacht Party
SPECIAL EVENTS YACHTING CO.
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Have your Christmas Party on the Seaport Line

Celebrate in New York's great new party space at the South Street Seaport Museum.
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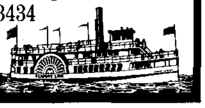

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Parties/Corporate/Individuals. Readings and shows. "Fascinating!" 212-599-7576.

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Performing telegrams, promotionals, party planning. **212-420-1190.**

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Airtime
DELIVERED ANYWHERE
Bouquets & Enhancements too!
Same day service available
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MC/Visa

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Tintypes--Rock Stars--16's, Mitzvahs, Corp. planners call! 212-517-7870.

Jon Steinfeld, Magician—Extraordinaire. Parties/groups. Entertains with cards, coins, grand illusions. 212-460-8067.

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Unique Theme Party Specialists—From strolling entertainers, celebrity look-a-likes, comics, murder mysteries, robots, to spectacular settings. Helping you put it together is what we're all about. **Barry Dean Productions. 212-809-6666.**

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718-232-2364 **516-352-6565**
California Kid Productions Inc.

$55 $55 $55 $55 $55 $55

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Celebrating Our 7th Anniversary
THANK YOU NEW YORK!!!
Naughty Cop, Saucy Secretary, Bag Lady

$55 $55 $55 $55 $55 $55
Serving Tri-State Area AE, MC, VI
EASTERN ONION **212-741-0006**
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Top-Rated Caricaturist—Private, corporate, on paper or T-shirts. 516-931-0722.

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At Unique Clothing Warehouse
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$23 Bouquet Of Balloons Delivered!—NY/LI. 7 days, 9am-10pm. 718-763-6371.

ENTERTAINMENT/KIDS

Violet The Clown—All new magic, balloons, face painting, more. 212-769-2041.

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ENTERTAINMENT CONNECTION
Children's parties--Best in the city!
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Madeleine, Award-Winning Magician!—And clown/bunny act too! For ages 1-99! Will travel anywhere! 212-475-7785.

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And many, many more.			

Toilete Water	**Women**	**Retail**	**Sale**
Oscar	4oz	$48.50	$42.95
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Anais	3.4oz	$26.50	$19.95
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Le Dix	.1oz	$18.00	$6.95
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Pavlova	3.3oz	$33.50	$19.95
Niki	2oz	$38.00	$29.75
Halston	2.5oz	$23.50	$19.95
Calvin Klein	1oz	$14.50	$9.85
M. Noire	3.4oz	$36.00	$29.75
Arpege	1oz	$16.00	$7.75
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And many, many more.			

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Oscar	4oz	$35.00	$28.50
Kouros	4oz	$40.00	$31.95
Quorum	3.4oz	$24.00	$19.95
R. Copenhagen	.5oz		$2.25
Drakkar Noir	3.4oz	$28.00	$22.45
Armani	3.3oz	$31.50	$22.95
R. Gallet	1oz		$3.75
Halston	4oz	$23.50	$18.95
Lagerfeld	4oz	$29.00	$23.85
Van Cleef	3oz	$39.00	$28.95
Gucci	1oz		$8.95
G. Flannel	4oz	$27.00	$18.95
Gres	1oz		$2.75
Calvin	3.3oz	$32.00	$25.85
Vetiver	1oz		$7.85
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P. Silvestre	2.5oz	$16.50	$9.85
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Drakkar Noir	3.4oz	$22.00	$17.25
Armani	3.3oz	$25.00	$18.75
Calvin	3.3oz	$22.00	$16.25
Azzaro	3.3oz	$24.50	$18.25
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Simply Smashing—Very pretty, slim, warm, sensuous, bright, athletic, successful, green-eyed blond, seeks Jewish male, 33-42. Photo, please. NYM F101.

Sophisticated, Eclectic, Attractive—Businesswoman who wants to work less and play more, seeks executive/professional, 40 plus. Note/phone. NYM F102.

Ask Yourself—Are you a single Jewish male, 35-45, handsome, energetic, successful in business, witty, kind, understanding and communicative? If you are, and would like to meet a pretty Jewish female, 38, with all of the above and then some, let's meet. Photo/phone. NYM D124.

If You Feel That You Are Too Picky—And can't find that perfect match, then we have at least one thing in common - good-looking, athletic Jewish male, 27, 5'10", blue eyes. I am an ambitious, honest, caring and highly successful executive who enjoys comedy, fine dining, movies and travel. I have everything I could possibly want, except for my perfect match. You are an attractive, classy, witty Jewish female with a sense of humor. Non-smokers only. Remember I am picky and hope you are too. Photo, if possible. Bio/phone. NYM F103.

Lauren Needs Bogie—Bacall is a CEO, beautiful, tall, thin but shapely, 35, Jewish, elegant, compassionate, sophisticated. Vogue material with Mensa intellect. Interests include everything with emphasis on theater, dining, travel, concerts, antiquing. Formerly married with no children. Bogie needs to be over 5'9", under 50, very handsome, confident, successful, well-educated and non-smoker. Mature enough to give and loving enough to take. Potential is: caring best friend and lover who always smiles. Eventual commitment to include future family. Ideally we both waited and now want to share. Photo/phone, a must. Will exchange. Thank you. NYM F105.

Ultra-Feminine—Giving, intuitive and dynamic, affluent, world-traveled businesswoman whose appearance is like a Sargent portrait, is waiting for a tall, slim, cosmopolitan, self-actualizing gentleman, 39 and over, with the means and desire to enjoy the finer things in life. Bio. NYM F100.

Beautiful Woman Needed—A successful businessman here in Babylon-on-the-Hudson has shifted attention from his career to finding a permanent romantic friend. I was a farm-town hayseed who now loves NY's dining, museums, ballet, movies and opera. Philosophy replaced my Protestant upbringing, and my intellectual pleasures include art, history and wild animals. I am unusually warm and kind with a very positive outlook and personality. I also am stable, courteous, tolerant and understanding - not domineering or possessive. Women often consider me "sweet" - how embarrassing! I am 40, 5'11", 162, never married. One of my worst negatives is that I am not seeking marriage or children (I think I've found another one here, Jane). Even worse, if we like each other after a few dates, I am identical to all the other guys who want to get fresh (I knew it, Jane! A self-confessed creep!). Unfortunately, I am only average-looking, do not go to discos, am not athletic, and do not use drugs, drink or smoke (Good heavens, Jane, this sniveling wimp is beyond pathos!). Everything could be so much lovelier if shared with the right woman who is very nice and has learned to approach love through true friendship first. For me a lasting relationship usually requires that a woman have some cultural or intellectual interests and she must be pretty, thin, well-groomed, and preferably age 18-25 (although she can be older if really beautiful). Picture, description, biography and home phone (no answering services or machines) are all required. NYM S674.

I Am Looking For—A romantic relationship that works, where I can be myself and you can be yourself. I am a good-looking, 6', successful, 43-year-old man who would like to meet an attractive, 5'2"-5'8", woman, 26-36, who is free to express love. Photo, please. NYM F107.

Nice, Attractive White Woman—Desired by a loving, giving, loyal, sensitive, even-tempered, romantic, intelligent Christian male, 31 years, Cornell PhD in one year. Enjoys cross-cultural experiences, the arts, mountains (climbing and hiking), nature, travel, photography, poetry, piano concerts, shopping on 5th and Madison Avenues, Chinese food. Table tennis tournament player. Taiwanese; have been in USA 7 years. Speaks Chinese, Taiwanese, English, some Japanese. Good-looking (oriental standards), fair skin, trim and firm body, 5'7", 150 lbs. I believe that to love a woman is to let her have enough room to grow. I respect women who can accomplish their dreams and goals. I adore women who enjoy both career and family life. I visit NYC frequently. Photo/phone/letter. NYM S686.

Boca Raton And Manhattan—Once happily married; young, attractive widow, Jewish exec, 5'7", warm and witty, non-smoker. Seeks male counterpart, 40-50, with intelligence, integrity, fun-loving personality and keen sense of humor, who enjoys sharing friendship, hugs and laughter. Send bio/phone, full-length oil portrait, optional. NYM F106.

Pretty, Perceptive, Professional Lady—From NJ, early 40's, non-smoker, enjoys tennis, the outdoors, NYC. Seeks nice-looking, educated, compassionate, fun-loving man, 35 plus, who enjoys sports, long walks and good talks. Note/phone/photo, appreciated. NYM F108.

St. Elsewhere Fan—Handsome, slim, sincere, witty Jewish lawyer, NYC, 33, 6'; enjoys jazz piano, cycling, Don Imus. Seeks bright, personable, trim, non-smoking Jewish woman with integrity, depth and natural good looks. NYM D104.

Why Do Ghouls Like Demons?—Because demons are a ghoul's best friend. Gorgeous, petite and sexy ghoul wanted by handsome demon for extravagant fun and partying this Halloween. Enchantment awaits. Send photo. NYM Y430.

Attractive, Statuesque Blond—Professional lady, 5'9", 31, smoker (for shame!). Enjoy theater, picnics, clutzy dancing and baking bread. Candlelight and flowers make me weak in the knees. Seeking a man who is intelligent, loves to hug and be hugged and has spent many years cultivating a sharp wit. He is as interested in all aspects of my life as I am in his. With the fall beginning, I'm ready to fall in love. Note/phone. NYM Y431.

Enduring Smile—Attractive, gregarious, blue-eyed female, 33, petite, trim; into running, tennis, Lake Wobegon, movies, music, the Mets. Seeks male partner for the long run. Photo, a plus. NYM D108.

Cinderella? Barbarella?—Princess or bewitching witch, 18-28. Be your own fantasy when we meet at a spectacular Halloween party I am giving. Send note/photo/phone, so I can invite you! This will be a unique way to meet! NYM D115.

Fall In Love Again—I value emotional/financial security, intelligence, sincerity, joie de vivre! Classy professional, 40's, 5'6", nurturing, sensuous. Seek commitment-minded Jewish man, 45-60, to share best things in life. Photo. NYM Y293.

Once Upon A Time—A sensitive surgeon - handsome, stylish, sophisticated, slim, mid-thirties, multi-millionaire plus, fit - lived in NY. Alas, he dreamed of a loving, classy, sexy, gorgeous Jewess; tall, 30 or less, with depth, non-smoker, to share a fairytale love. One day she wrote a note and then the dream came true. Photo, essential for reply. NYM F104.

Attractive, Warm, Single—Therapist, 42, loves people, life, travel, humanistic values. Seeks gentleman, 40-50, with like values for lifelong love. NYM Y432.

Woman, 29—Seeks professional, who is caring, likes New England, music and Prairie Home Companion. NYM Y433.

Handsome, Successful Businessman—33, tall, athletic, honest, bright, intuitive, caring, with sense of humor. Seeks compassionate woman. NYM D105.

Tall, Handsome, Professional Man—37, successful, sincere, caring, seeks a very tall woman, over 5'10", warm, affectionate for permanent relationship. NYM D106.

Mensch Seeks Menschette—28-40, only the cream should respond. Photo, a plus for this guy of 39, who is in shape, sincere and yes, is even cute. NYM Y434.

Attractive, Professional Female—38, sophisticated and playful, seeks relationship with compatible professional male. Photo, appreciated. NYM Y435.

Marriage-Minded—46-year-old, unattached attorney, own my own business, 6'1", 180 lbs, Jewish and looking for a nice lady; hopefully leading to marriage and children. Photo, please. NYM D107.

Gay Preppie MD—Handsome, 29, 5'10", 160, blond, blue, seeks "Clark Kent" type, corporate, ex jock, a bit chunky okay, 24-35, non-smoker. Photo/phone to POB 869, NYC 10185.

Successful, Intellectual, Assertive—Likes the unpredictable, seeks woman, 32-42, with quick mind, imagination, offbeat tastes. NYM Y135.

Science Fiction Junkie—Attractive female lawyer, 31, humorous, energetic and Ivy-educated; 5'6" and serious about getting into shape (not too far to go); hooked on games, puzzles and computers. Seeking playful, self-aware male; literate and musical (but still human), who can write a good letter. NYM Y347.

Truly Amazing—I'm still available. Jewish, Manhattan DDS (specialist), 33, 5'11", good-looking, successful, low-keyed; would like to settle down. Looking for an educated, sensitive Jewish female, 24-30, not angry at the world, slender, pretty, nice smile, refined, non-smoker. Note/ photo/phone. NYM Y379.

Paul Newman Appearance—Guy, 45, secure, easygoing, intelligent, athletic, witty. Seeks pretty, petite lady, who's bright, secure, huggable, easy to talk to, many interests. Note/photo/phone. NYM S597.

Beautiful, Sensual Physcian—Athletic, artistic Jewish female, seeks man, 40-55, with similar leanings for life with traditional values. Bio/photo. NYM S618.

Glamorous NJ Professional—Sensuous, down-to-earth, seeks attractive, successful, sensitive, communicative Jewish man, 48-55, who is looking for a special lady to share life and enjoy. Photo. NYM S629.

Pretty Female, 30—Successful, funny seeks life partner. POB 683, NYC, 10008

Funny Lady Wanted—Creative, brilliant, attractive Jewish ad exec, 37, with great sense of humor, wants to get to know you if you are slim, stylish, accomplished, beautiful yet a little crazy. For casual dinners, cozy nights at home, comedy clubs and the country. Photo/note. NYM S650.

Seeks Attractive Man Over 35—Funny, romantic, sentimental, over 5'8", assertive and successful. I'm 37, female counterpart in Westchester. NYM Y424.

An Educated (MBA)—Secure (own business), artistic (sculptor), good-looking, 6', slim Jewish male, 37, seeks special lady. Please be slim and 22-35. NYM D100.

Successful Westchester—Businesswoman, tall and very attractive, early 40's, seeks gentleman of similar ilk. If you can be honest about your inner feelings as well as chuckle about the absurdities of life, your note and photo would be most welcome. NYM Y425.

Newly Single Wall Street—Institutional sales head, mid 40's, seeks slim, pretty, talented, unselfish lady, 25-38. Photo and phone, please. NYM D101.

European Professional Woman—Late 30's, bright, witty, warm, very attractive and feminine; petite, with auburn hair; interested in music, art, travel. Seeks unattached, very intelligent, successful, professional man, 36-50, emotionally and financially secure, attractive, fit, warm and caring, non-smoker with similar interests for lasting relationship. Bio/phone/photo, preferred. NYM Y426.

Slim Catholic Lady—Never married, 32 Manhattanite, traditional, seeks gentleman. Photo/note. NYM D102.

Lovely Brunette—Intelligent, warm, caring, sincere, romantic, late 30's, seeks male counterpart for quality relationship. Note/phone/photo. NYM Y427.

Atlanta Millionaire—43, Wasp, handsome. Looking to tie the knot, seeking beautiful lady, 30's, no children, 5'4" or under. Phone/photo. NYM Y429.

Pretty, Loving Analyst—Seeks stable, caring, successful, non-smoking music lover, 43 plus. Photo/phone. NYM Y444.

Attractive, Statuesque, Smiling—Widow professional, seeks man, 55 plus, with sense and sensibilities intact. Wit, brains, tender heart are a plus. NYM D110.

Attention All ERA: Charmer—Engaged in think tank work otherwise - normal. Tall, lean, very attractive, 47, likes sex, conversation, learning, body work, meditation and self observation. Has time and money for travel, tennis, romantic nights. Seeks gentle, strong, youthful, natural beauty. Attractive photo and phone guarantees fine dining. NYM Y437.

Fun, Pretty, Bright—Huggably warm, slim Jewish woman, 31, with character, seeks male partner: Jewish, outgoing, down-to-earth, romantic, slightly offbeat, 30-40's. To share movies, talk, travel and adventure; for happily-ever-after. NYM D111.

A Woman In Advertising—But I'm not usually the product. When I sell, I like to win. When I win, I like to celebrate. I'm 28, happy, hopeful, Jewish and attractive. Looking for the same and more in a man. If you like to win, let's meet to celebrate. Photo/note. NYM Y438.

Energetic, Petite—55-year-old, divorced female, Christian background, seeks man for relationship with special woman. Psychotherapist with eclectic interests, loves good conversation and laughter. Am joyful and loyal to people I love. If you are educated, thoughtful, with hopeful expectations, let's meet. NYM Y442.

Attractive Exec, Mid-30's—NY/NJ woman, seeks man, to mid 40's, to share outdoors, arts, travel, xc-skiing, films, dancing, life. Photo/phone. NYM S651.

Best Of Everything—Precious, pretty, petite, seeks accomplished, handsome, Jewish man; witty, warm and wise, 30's-40's. Photo, please. NYM Y443.

Attorney, Entrepreneur—36, 6'3", 195, fit, secure, at home in country or city. Seeks tall, trim, female to enjoy life's pleasures via lasting relationship. Photo/ note, please. NYM S657.

North Shore LI Man—Avid sailor, skier, sportsman. A young 42 in body and soul, good-looking, adventurous, unpretentious, unusual career and life style. I most appreciate a woman who is bright, spirited, independent, comfortable with her life and career, 27-37, athletic and very attractive. I am interested in a long-term relationship and I look forward to your note/phone/photo. NYM S658.

Educated Beautiful Redhead—5'6" wants solid man, 45-55. Photo. NYM Y335.

Lust For Life—Sensuous, elegant lady, 41, very pretty, bright, warm, fun, seeks the man of distinction. NYM D119.

Athletic, Handsome NJ Man—37, 5'7". Intelligent, successful, sensitive, non-smoker, seeks very attractive, classy, athletic lady, 26-33, who is bright, sharing, affectionate and enjoys the outdoors, Pavarotti, soft rock, movies, tennis, golf, and occasional evenings in NYC. Photo/ phone/note. NYM S661.

Wife Wanted—By Westchester business-owner, 34, Italian heritage, many interests including tennis. If you are 28-40, and seeking a mate, please respond with phone. NYM Y455.

Healthy, Wealthy, Wise—Exec, 40, divorced, tall, handsome. Seeks educated, healthy, shapely, young oriental lady with goals, purpose, for friendship, family, and forever. Photo, please. NYM S666.

Shipmate—Mr. seeks bold, pretty, witty Ms. 20-35, to sail in sun 2/87. NYM D125.

Eligible, Good-Looking Attorney—39, 5'8", Italian roots, fair, blue eyes, slim, sensitive intellectual, big on humor, never married. Hopes to meet a pretty, petite, Catholic woman who appreciates the finer things but loves the simple ones. Intentions honorable. Note/photo/phone, please. NYM D126.

Yes, I'm Adorable—Sensitive, slim attorney, Jewish, 32; love tennis, travel, music, Mets, country lakes, NY living. Seeking male counterpart to share laughter, tears, marriage? Photo/phone. NYM D109.

Gorgeous, Successful Professional—Female, 29, seeks man, 30-40, with comparable qualities, looking for meaningful relationship. Send photo/bio. NYM Y436

LI/NYC, Fun, Adventures—Quiet times. Divorced lady, attractive, sensuous, sincere, intelligent, late 40's, 5'3", looking for male companion (47-57) with same qualities. Smokers, okay. Note/phone/ photo, optional. NYM Y445.

Ready To Write New Chapter—Pretty, witty journalist, 36, seeks single, professional man, Christian, 32-45, to be friend mate, partner. Movie buffs, beach baskers; interests in family, compatible signs. Photo/note, please. NYM Y446.

Successful Handsome—LI businessman, Jewish, 6', 33, romantic, athletic, sensitive, seeks attractive, caring, slim woman. Photo, please. NYM Y447.

Would You Serve Hot Dogs—And Dom Perignon at a party? I do! Mensch, 54, lives most of the year on island in the sun. Fine wines and foods, sailing, scuba, travel - major interests. 5' 8", 165 lbs. Right lady is 35-40, bright, beautiful, enjoys and can handle being spoiled. Note/ phone/ photo, a must. NYM S653.

Tall Gorgeous Woman—Seeks baby with secure man. Photo, a must. NYM Y448.

Lady Investment Banker—Ambitious, attractive, romantic, fun, seeks similar man for champagne, flowers, friendship and love. Please be Wasp, over 6', 28-35, non-smoker. NYM Y449.

Handsome, Successful Manhattanite—Jewish, 5'8", 40's. Interests include travel, theater, fine dining, sports, Hamptons home. Seeks very attractive, slender, sophisticated female who loves to laugh, mid-30's, for friendship and romance. Photo/note/phone. NYM S655.

Not Too Busy For Romance—But much too busy for the rat race. Dynamic, attractive interior design executive. Looking for male counterpart, late 40's-early 50's, who still finds life an ongoing adventure. NYM Y450.

Stand By Me—Sincere, handsome, romantic Oriental male, 25, non-smoker, great smile, with doctorate. I seek a vivacious, bright LI or NYC beauty (white or Oriental), who enjoys travel, film, sports, comedy, music, for serious relationship. Photo/note. NYM Y457.

Sensitive, Supportive, Communicative–Jewish male, 39, professional degre Seeks lasting relationship with Jewish female, 22-33, never married, under 5'3 and less than 110 lbs. Interests includ movies, TV, shopping, travel, rock musi Loose, flowing blond or reddish hair wit attractive eyes and LI residence, preferred. POB 751, Long Beach, NY 11561.

Horse Lover—Southern CT male, seek pretty lady, 30's, owning two peacef horses, for romantic rides in the wood Photo (Lady and horse). NYM D112.

Mature, White Male—Without sight, 4 seeks mature, white, sighted female, 2 and up. Likes opera, fine music, literature, fine arts, country walks. Friendshi and more. NYM Y439.

Handsome, Affluent Bachelor—36 warm, slim, bearded, blue-eyed. Wal Street executive, located upper west side Enjoys photography, classical music horseback riding. Seeks a beautiful, sexy sophisticated woman. NYM Y440.

Wall Street Partner, 37—Good-looking very sophisticated, athletic, seeks classy slender woman, under 30, with a cove girl look. Photo. a must. NYM D113.

Intense, Irreverant, Irrepressible—Seeking fit gentleman, 52 plus, of "sense an sensibility," who has a passion for his ow successful career and activities as I do whose life style, strong self-image, can encompass a complimentary adjunct at hi side. A Great Neck and NYC woman o class, intelligence, wit, with perceptive caring eyes, vibrant but unpretentiou manner, physically vital, feminine, attractive. My interests are many, both indoor and out. Open to learning yours. Reciprocity guaranteed. Satisfaction left to higher authority. NYM S656.

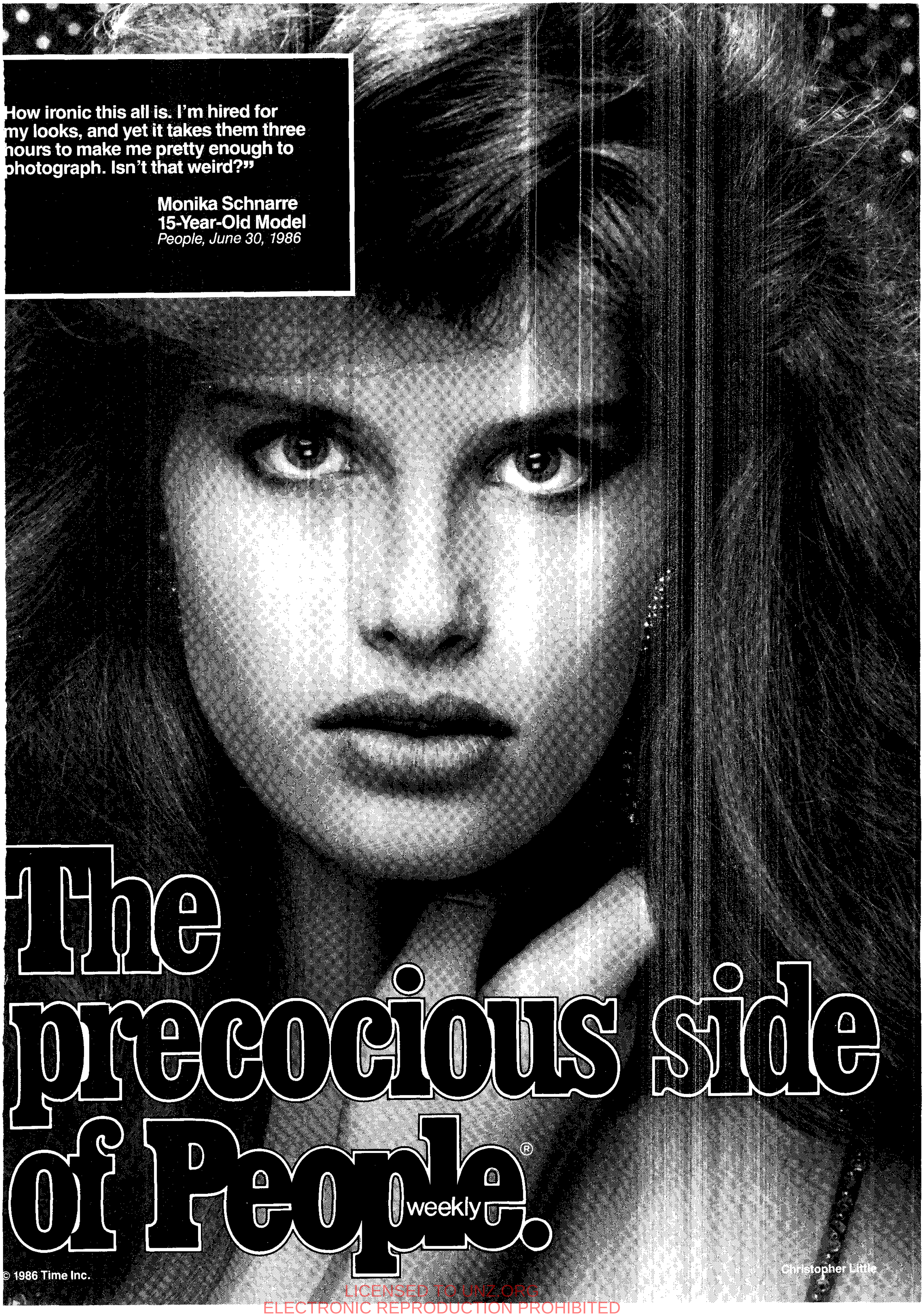
Shapely, Blond Psychoanalyst—36, pretty, passionate, fun-loving, seeks successful, generous, self-confident Jewish man NY/NJ. Phone/photo, a plus. NYM D11

MD, Handsome, Traditional—Non-smoker, seeks Christian female, 33 o less, slim and stable. Photo. NYM D11

Wanted: Mensch—Attractive, warm bright female psychotherapist, 38. Enjoy dance, hiking, travel. Seeks professiona man with similar qualities, 33-45, for lasting relationship. Photo. NYM D118.

Man Returns to NYC—After professional career in California, to take over family firm. I am 40, Jewish, in excellen shape, good-looking, spiritual but not to religious, into jazz and outdoors, warm caring, humorous, sometimes brash, wit custody of son. Would like to find female 25-35, who likes self and people, independent but wants commitment. Photo please. NYM S660.

Hate Cold Weather—And seek a nice man to light my fire and warm my heart. Pretty, bright, slender, NY businesswoman, 38, 5'4", enjoys laughing, is a good listener, adaptable, generally laid-back, sensitive to others' feelings. Love good food and discovering restaurants, listening to jazz and the classics, travel, movies, exploring NY, curling up with someone special. You're intelligent, thoughtful, personable, mid 30's-late 40's, who can see the humorous side of life and want a serious relationship. NYM Y454.



How ironic this all is. I'm hired for my looks, and yet it takes them three hours to make me pretty enough to photograph. Isn't that weird?"

Monika Schnarre
15-Year-Old Model
People, June 30, 1986

The precocious side of People® weekly.

© 1986 Time Inc.

Christopher Little

STRICTLY PERSONALS

Songwriter Seeks Inspiration—For love songs. Single Jewish male, 39, 5'8", nonsmoker, good-looking, seeks beautiful, brainy, slim, single Jewish female, without a cat, for relationship that lasts longer and has more meaning than a Top 40 song. Photo/phone. NYM D122.

Successful, Sensitive, Dynamic—Exec, 42. Passions include kids, sports, politics. Searching for a woman of substance and beauty, capable of sharing her smiles. Photo, please. NYM S664.

Bridge Partner Wanted—Single female, 53, seeks genial, 49 plus, single male, non-smoker to play with for master points and fun. Photo/note. NYM Y458.

Beautiful, Vibrant Professional—Jewish woman, seeks Jewish, professional man with European class and athletic abilities, non-smoking, 26-32. NYM D123.

Elegant Bohemian—Artistic, intellectually curious, physically winsome, seeks male counterpart, 40 plus. NYM S665.

European Female Professional— Very attractive, dynamic, seeks a warm, flexible, loving man, 40-45, for companionship, sharing good times. Letter/photo/phone. NYM Y451.

Jewish Male, 31—Seeks athletic, nonsmoker, business-minded, college-educated, attractive Jewish lady. NYM S659.

Spirited, Romantic, Attractive Woman—5'7", 120 lbs, enjoys talking, laughing, dancing and skiing, trips to the city, adventure in the country, seeks single male friend and lover, 28-43. NYM D116.

Bright, Pretty, Jewish Redhead—New Yorker, 26, with warm heart and healthy spirit, seeks similar in a passionate, successful man. Note/photo. NYM Y452.

If I Were A Man—I'd make a serious effort to meet me. I'm a bright, pretty, Jewish, Queens woman (5'5", 33), looking for a happy, warm, successful man (34-39), to be happily now and perhaps ever after. Photo/phone. NYM Y456.

I Love To Cuddle—24, attractive male, seeking non-smoking Jewish female who enjoys romantic walks, movies, and sharing fun. Photo, please. NYM S662.

Handsome, Wealthy Male—47, 5'10", very blue eyes and devilish smile, seeks his co-star for fun, friendship and romance. She is a very attractive, sensuous, bright, uninhibited lady, 30 plus. NJ, a plus; photo, a must. NYM D121.

Lovely, Bright, Cute, Single—European, 34, seeks sincere man, 30's. NYM S663.

Attractive Manhattan Divorcee—50's, 5'2", in shape, solvent, refined, lively professional woman with creative bent, varied cultural and outdoor interests. Seeks non-smoking, successful, intelligent, sensitive, warm, giving male counterpart, 50's to 60's. Letter/photo. NYM D141.

Jewel Of Long Island—I'm 33, 6'2", 180 lbs, tan, Jewish, good-looking and lead a very active life style. I love tennis, skiing, traveling to tropical beaches, fine dining, romance and adventure. I am an affluent dentist, looking for thin, beautiful, outgoing lady, 25-32, who wants a wonderful life with an exceptional man. Phone/photo, is a must. NYM D133.

Starting Over—Exceptionally handsome and successful designer, male, 40's, who is cultured, fun, warm and sensitive, seeks a loving, outdoors-type woman, 30's, with natural great looks, for mutual, caring relationship. Please send note/photo. NYM Y459.

High Energy Gentleman—Great sense of humor, intelligent, handsome, athletic, youthful 46, Wasp, affluent, corporate VP, 6'1", honest, into physical fitness and smiling. Seeks bright, independent, beautiful, 30-40, over 5'5", non-smoking, slim and fit, spirited, quality Christian lady to romance. If you're fun to be with and believe in happy endings, send brief bio/phone and recent photo. NYM D127.

Warm, Witty, Winsome—Jewish man, 30, top American exec for foreign firm, 5'5", good looks, great body, diverse athletic and intellectual interests. Seeks single, slender, feminine feminist, 24-32, for enduring romance. NYM Y460.

Lover Of Life—And all things. Boats, skiing, dogs, tennis, music, etc. Jewish, divorced male, living in South Nassau county, lonely for petite, slim, intelligent woman, 40-50, to share. NYM Y461.

Successful Widow From Syracuse—Willing to travel to NYC. Searching for Jewish male, 45-57, financially secure professional or executive, to share comfortable life style. I enjoy travel, walking, swimming, tennis. Sense of humor, optimistic, non-smoker. NYM D128.

Sensitive, Spirited Man—44, tall, good-looking, somewhat offbeat, easy to talk to, likes to play as much as work. Seeks bright, naturally attractive woman, 30-38, for love, adventure. Photo. NYM D129.

Intelligent, Sensitive, Successful—Attorney, 51 (but looks and acts much younger); attractive, trim, 5'5". Works hard and well-off, but not a workaholic. Enjoys classical music, art, theater, movies, fine dining and travel. Excellent sense of humor. A caring person, looking for a bright, sensitive, happy, very pretty, physically attractive woman, 34-44, open, very affectionate and desirous of a mutually supportive, happy, loving, fun and interesting life. Note/photo and phone, please. NYM D120.

Picture You On The Arm—Of this 50ish, 5'9" man who fits well in plain and fancy. Loves NY scene, the ocean and beaches, noisy good times and quiet hugs. I can assimilate and stimulate your wishes and desires. I sail my own boat, drive a Mercedes, earn in the six figures. I'm strong with the outside world; soft and loving to that certain equal woman. Geography, no problem; photo, a must. NYM D140.

Druid MD—Female, 33, warm and witty, seeks sensitive, sporty, smart man for life celebration. NYM Y464.

Attractive Female, 34—Spontaneous, sincere, witty, spirited professional, seeking male counterpart, 30-45. Note and photo, please. NYM D134.

Teacher And Aspiring Playwright—Slim, attractive, 30, seeks cultured, Jewish professional man, 27-35, for marriage/family. Serious replies only. NYM S669.

Handsome, Irish/German—Professional male, 39, seeks inamorata. NYM S670.

One Of A Kind Female Doctor—Black, slim, pretty, wonderful, 31. Wants a complementary, captivating professional man. Photo. NYM D147.

Fair Northern NJ Lady—Slim, secure, 38, comfortable in jeans or satin, seeks professional or businessman interested in formal dining, theater, classical music, the beach, eventual marriage. Should be big and strong. Sense of humor a must - sense of the absurd helpful. NY or NJ okay. Gentle, rugged, Renaissance types. Please, note/phone/photo. NYM S675.

Female Doppelganger?—Enjoy travel, dining, romance, literature, running, hiking, massage, children, performing arts? Are you 35, successful, pulchritudinous, non-smoker? You win a 70", humorous, energetic, erudite, handsome, 47th year, independent male! Photo will be returned. NYM Y480.

Hey Guys Under 40—Do you qualify? Sexy, slim, CT redhead, 30 (looks 20), warm, loving, uninhibited. Loves sports, fast cars, dancing, rock music and quiet times too! Seeks good-looking athletic man for fun, love, laughter and ?? Photo and letter, a must! Reply. NYM D145.

Handsome Professional—29, 5'7", slim, Italian, sincere, seeks attractive woman for relationship. Photo. NYM Y478.

Beautiful, Single Jewish Female, 27—Love travel, theater, dance, romantic dinners, flowers. Seek relationship with professional, Jewish mensch, fun-loving, caring, emotionally secure, communicative. Non-smoker. Photo/bio. NYM D146.

Handsome Wall Street Professional—36, 6'2", slim, sensitive and serious with a dash of madness. Seeks attractive, intelligent, honest, sensuous, 23-33, lady to make our dreams come true. Note/phone a must. Photo okay. NYM Y479.

Vivacious, Classy, Fun-Loving—Petite, athletic lady, seeks white knight. If beneath your shining armour is an adventurous, sincere man, 28-40, who likes ocean depths and mountain slopes, your note/photo will sweep me off my feet. NYM Y466.

What You See—Is an attractive, slim, mature woman, 5'10", looking good. Who I am, is an intelligent, outgoing, talented person with varied interests. Do we have a match? Where do I find you? Photo would be nice. NYM Y462.

Tall, Successful, Very Handsome—Athletic Jewish male, 27, seeks bright, attractive, fun-loving female, 21 plus, for long- term relationship. NYM Y463.

Thoughtful, Aware, Empathetic—Warm man, 29, seeks female counterpart to share with. Photo/phone. NYM D130.

Warm, Witty, Creative Teacher—Seeks woman, 40-50, for everything. NYM S667

I'm For Real, Are You?—Pretty, single white female, seeks a handsome, successful businessman, 29-36. Must be romantic, love animals, humorous, fun-loving, caring. Letter/phone/photo. NYM S668.

Pretty, Fit, Athletic—33, NYC lady, available for bright, sporty, professional white male, 35-45. Skiing, romantic evenings, cultural events; mostly a warm relationship. Photo/phone. NYM S682.

Companion/Friend/Lover Wanted—W
Street exec needs somebody to love. If y
like rock concerts and ballet, motorcycl
and museums and your body looks like I
Derek's, please send me a letter and phot
NYM D138.

Beauty, Brains, Heart—Mid 30's, see
unpretentious, professional Jewish mal
35-45, with warmth, humor, integrity a
brawn - for keeps. NYM Y471.

Creative Athletic Educated—Sing
white male, 6'4", 200 lbs, seeking speci
lady to share life's pleasures. I enj
sports, exploring restaurants, cooki
and cozy fireplace evenings. If you a
petite, slim, age 20-28, with similar inte
ests and a good sense of humor plea
send bio/photo/phone. NYM Y472.

Time Disappears—We've been chattin
and laughing for hours. We're connect
- as if we'd known each other forev
(maybe we have). You like your wo
(you're a pro! - me, too!) but want to li
coming home as well. You smile whe
you think of me: I'm in great shape, ey
catching, bubbly, blondish; at ease wi
corporate cocktails and gardening tool
If you're a man 35-45, fit, not afraid
look at yourself or laugh at yourself, I
like to catch your song and dance. Not
phone/photo, please. NYM D139.

Relocated Californian— D.D.F., busine
exec, 5'8"ish, Jewish, sensitive, caring, a
fectionate, trim, just turned 40, 3 kids,
in Calif. Desires 30 plus, female, n
afraid to commit; romantic, soft, tende
loving. Bio/photo. NYM Y473.

Attractive, Sensitive, Athletic—Profe
sional male, 5'8", 42, seeks adventurou
independent woman who shares value
interests. Interests include travel, squas
literature, classical/folk music, runnin
tennis, cycling. Likes to dance and coo
Wants children. Please send note/phot
phone. NYM S672.

Sincere, Likable Guy—32, 6', handsom
Seeks slender, fun-loving, affectionat
good-natured woman. NYM D135.

Catch Me Now—In the waning momen
of my 39th year. Witty and wonderf
professional Jewish woman with attra
tive disposition of parts - and smarts
seeks kind and dependable fellow w
can smile with his eyes and tell a goo
joke. Note/phone. Photo, appreciate
NYM D136.

Too Busy To Look—I'm 31, single, a su
cessful dentist, 5'11", 165, and goo
looking, seeking a down-to-earth, slend
and pretty Jewish woman for serious rel
tionship. Photo, please. NYM Y468.

She Left Me—And I have two tickets t
ski alps this winter. Are you a serious sk
er, under 5'9", 25-35, with great sense
humor, who knows moguls fro
Montrachet? Photo/bio to this 39-yea
old, Ivy grad, Wall Streeter. NYM S673

Modern Day Venus De Milo—Wit
arms. 29, Jewish, sales exec, seeks Davi
with the heart of gold; accomplished, ath
letic, 29-39. I love sports, music, trave
and laughter! Photo/note. NYM Y469.

Attractive, Slender Widow—Jewish. En
joys theater, dining, cultural events; seek
caring man of quality, 55 plus, for a lov
ing relationship. Bio/phone. NYM D158.

Beautiful Woman Needed—A successful businessman here in Babylon-on-the-Hudson has shifted attention from his career to finding a permanent romantic friend. I was a farm-town, hayseed, who now loves NY's *dining, museums, ballet,* movies, and opera. Philsophy replaced my Prostestant up-bring, and my intellectural pleasures in clude art, history, and wild animals. I am unusually warm, and kind with a very positive outlook and personality. I also am stable, courteous, tolerant, and understanding and not domineering nor possessive. Women often consider me "sweet"-how embarrassing! I am 40, 5'11", 162, never married. One of my worst negatives is that I am not seeking marriage or children "I think I've found another one here, Jane". Even worst, if we like each other after few dates, I am identical to all the other guys who want to get fresh "I knew t, Jane! A

Happy New Year—*Let's ring in 5747 together!* I'm a well-educated female (Ivy, MBA, MEd), well-rounded (ballroom to baseball); introspective, accomplished business professional, attractive, 28, 5'4", single and a non-smoker. If you have like qualities, respect a capable woman, are family-oriented, send letter/phone/photo. The sweetest New Year is one we can share with each other. NYM Y470.

Let's Close A Deal—Successful, attractive, slim Jewish female, investment banker, 31, 5'8", seeks interesting, affectionate, energetic, professional Jewish male, 32-42, for possible merger or *friendly takeover. Note/phone/photo,* optional. NYM S681.

Successful Male Executive—35, Jewish, fun-loving, intelligent, sensitive romanticist. Enjoys the serenity of the country and the culture and fun of the city. Seeks female to share honest, caring, loving, lasting relationship. Phone. NYM D154.

Handsome, Mature, Cultured Man—Seeks beautiful, intellectual woman, 40-55. Photo/phone. NYM S680.

Attractive Female Stockbroker—Recently reviewed personal portfolio only to discover major loss - no special someone to invest in future with. This someone should be an entrepreneur, spontaneous, slightly wicked, with a kind smile and an aggressive, successful attitude toward life. Interested investors (age 32-42; preferably, but not necessarily, Jewish), send bio/photo and prospectus. Also, tell me about the 3 most interesting things that happened to you this year. NYM Y487.

Bright, Pretty, Sensitive Professional—Self-supporting woman, 41, 5'7", size 10, *youthful-looking, athletic with high energy* and tremendous emotional depth, recently divorced with custody of children. Strong, traditional Jewish and family values; abhors singles scene. Seeks tall, bright, sensitive, warm but dynamic, financially secure professional man, 40-52, preferably divorced or widowed, for companionship, fun or whatever develops. No drugs; Jewish only; children welcome. Note/phone/photo, an asset. NYM D157.

Exuberant, Gifted, Handsome—Jewish man, 38, intellectually curious, spiritual, socially-aware, seeks playful, loving, extremely bright, eye-catching, gentle soul mate. Photo, helpful. NYM Y488.

Beautiful, Witty, Blond—40, medical professional, seeks a new beginning with a fine man. NYM Y474.

Seeking Excellence?—Attractive, charming, intelligent, refined, stable, successful professional woman with joie ve vivre, seeks single male counterpart, 40-55, for that rare relationship. NYM Y475.

Pretty, Female, Successful PhD—34, seeks witty, 37-45, man in his right mind (pun intended). Knows that the New Age is not a men's cologne, and although you are on the path, you enjoy "being here now", sharing jazz, theater, *skiing* and love the outdoors. NYM D142.

Pretty Jewish Professional—29, vivacious, intelligent and caring, seeks professional Jewish male, 28-38, non-smoker, warm, sensitive and self-confident, for lasting relationship. NYM D143.

On Planet Earth You Must Be—Very handsome, successful and fun, 5'11", 26, trim man who doesn't feel like extolling his virtues in a magazine, seeks a notably *beautiful and smart* woman who is his counterpart. Photo/phone, please. NYM Y476.

Can't Loving Be Fun?—Bright, energetic, successful, warm woman, seeking a well-functioning, fun, independent man, 35-45, who finds ads zany, but a hopeful alternative! NYM D144.

Handsome Country Gentleman—Old-fashioned values with modern attitude, 51 years young, Jewish, virile, non-smoker, seeks honest, good-hearted, *sensual* city/country-loving, secure (emotionally and financially) woman, for commitment. *Letter/photo/phone.* NYM Y477.

Positive, Upbeat And Contemporary—If that's you, let's meet. Intelligent, mature, marketing exec, 29, Queens. Seeks attractive, smart, classy lady, 24-32, for lasting relationship. Eclectic tastes from Bach to rock, Broadway to Hulk Hogan, skiing, dining out, flicks. Note/photo/phone. NYM Y492.

Straight Talk—If you are like me and tired of being alone, please write. I'm not the perfect guy you've been waiting for (I have a partial hearing loss), but I'm extremely bright, warm and sincere. I'm a writer (Manhattanite), 38, 5'6", blond hair, trim and attractive. I'm looking for a bright, petite, understanding soul seeking a sharing relationship. Interested? Write (address necessary), with recent photo/phone. All letters answered. NYM D159.

Diamond In The Rough—38 carat, dark-haired jewel, seeks multi-faceted man to share the perfect setting - 35-45, athletic, *witty, adventurous,* wise, with passion for classics, avant garde, foreign films and places. Photo/phone/note. NYM Y489.

Forget Lotto - One Time Offering—Accomplished Jewish exec, 44, 5'10", 170, lover of life, people, art, food, fitness. Seeks unmasked, slim, female, under 38. She who hides now - loses. NYM S683.

Handsome, Jewish Businessman—32, tall, slim. Seeks sincere, tall, slim lady, 22-30, non-smoker. Photo. NYM Y491.

LI Woman—Attractive, young 50's, Jewish, non-smoker, seeks stable, successful man for warm relationship. NYM Y484.

Fun-Loving Manhattanite Man—41, 5'7", financially secure, sincere and caring. Varied interests include: art, jazz, films, sailing and travel. Wishes to meet beautiful, alluring lady, 28-38, for fun, ro*mance and long-term relationship.* Non 9-5, a plus. Photo/phone. NYM Y481.

Slim, Attractive, Academic—Woman, 43, seeks non-smoking, professional gentle man to share the best years of his life; to meld his love of life, intelligence, sensitivity, varied interests, earthiness, energy, success with mine. NYM D148.

All Of Me Wants All Of You—Bright, beautiful, sexy, slim-bodied, eye-catching, 5'7", 31, blue-eyed brunette. Never a dull *moment; very playful, alive,* full of fun, passion and warmth with dynamic, unique personality. Seeks chemistry with romantic, affectionate, loving, brainy, successful Jewish male, with striking good looks who knows how to have a good time. Photo. NYM S676.

Highly Successful Doctor Of Medicine—38, who has been mistaken for Burt Reynolds on occasion. Warm, sensitive, sincere and athletic, constitute some other virtues. Seeks attractive and yet intelligent woman, 25-38, with sincerity of purpose. Bio/photo/phone. NYM D149.

Male, 54, 5'11", 165 lbs.—Seeks loving, attractive, slim female, late 30's-mid 40's, enjoys dining, movies, togetherness. Phone/photo, a must. NYM D150.

Attractive Blue-Eyed Blond—Looking for humble, old-fashioned, down-to-earth guy for serious relationship. Preferably Italian. Phone/photo, a plus. NYM Y483.

Renaissance Man—Well-rounded, recently divorced, successful entrepreneur who is a gentle, rugged, bearded romantic, is *seeking a real friendship with a* blond-haired, blue-eyed woman who is bright, well-educated, has a great figure and is 32-42. *Photo/phone.* NYM D160.

Healthy, Wealthy And Wise—49 year old businessman, aware that giving to people is as rewarding as receiving. Interested in a one-woman relationship. Photo, please. NYM S685.

Unique, Multifaceted Gentleman—42, dynamic, accomplished, adventurous, ar*tistic, creative, romantic, sensitive,* sincere, intelligent, very good-looking, 5'9", extremely successful; with sophistication and integrity. Seeking a feminine, contemporary, intelligent, fun-loving, sensual, high-spirited woman, 22-35, of great beauty inside and out. Must send photo/bio/phone - no answer without photo. NYM D161.

Handsome Italian-American Exec—43, 5'11", slim, intelligent, elegant and very together. I seek my counterpart for an exciting, romantic and sincere relationship. She should be a non-smoker, slim, bright and beautiful, 26-39, without children and possess a true sense of honesty, class and wit. Photo and home phone, please. NYM Y486.

Bright, Attractive, Professional—Black female, 37, 5'3", warm and classy, enjoys travel, music and good conversation. Seeks unpretentious, self-assured, confident and caring man - relationship potential. Note/photo, please. NYM Y485.

Long To Be Captivated—By warmth, kindness, sensitivity, generosity and a quick wit. Prefer Jewish man of 38-54, over 5'8", who is open to commitment and being spoiled as well as doing the *spoiling. This childless non-smoker* is pretty, slim, with well-placed curves, fun-loving, financially secure with interests from theater to SCUBA. Note/phone/photo, appreciated. NYM D151.

Adventurous Man Wanted—Classy, sexy, spontaneous, down-to-earth female, 35; interests from casual travel to exotic dinners, seeks rugged male teddy bear with sense of humor who can change from jeans to a tux in a phone booth. For friendship and/or romance. Note/photo. NYM D152.

A Recent Widow In Early 60's—Looking for recent widower. Likes pets, rock climbing, horror movies, calla lilies, ballroom dancing, topaz birthstones, pirogi, zabaglione, country music, show tunes, Chopin, fine dining, black lace and sports. Write me about yourself and what you like. NYM D155.

Could It Happen This Way?—I'm 43, tall, long auburn hair, green eyes, good figure and very, very pretty (honest!). I'm bright, successful, sophisticated, outgoing, secure yet vulnerable, have varied in*terests and am highly selective.* Seeking my male counterpart, preferably over 6', who has had some therapy and who is able to *handle closeness.* Photo and personal note, a must, how else can we know if there is chemistry...more? NYM D153.

Sensitive Conversations—Attractive Jewish man, 40, 6', 155 lbs, seeks woman for shared experiences, growth, relationship and washing the dishes. NYM S677.

Bubbly, Beautiful, Hazel-Eyed—Brunette, 38, slim, *athletic,* health-conscious, spirited, playful, material and spiritual. Loves exercise, sports, nature, music and *open sharing* with an adorable, slim, fit, non-smoking, self-aware, slightly zany, strong and gentle, articulate professional male, 37-48. Bio/phone. NYM S678.

Sophisticated Lady—Successful, attractive entrepreneur, seeks warm, caring, 45 plus, gentleman to share laughter, dinner and long walks. Photo/phone. NYM S679.

Beautiful Inside And Out—Bright, young 40, varied interests; seeks attractive, professional, single dad. NYM Y482.

Warm Westchester Widow—Early 40's, athletic, intelligent, with character, class, good looks, seeks a man with similar qualities who's successful, loyal, good sense of humor. For one-to-one relationship. Phone/photo, a plus. NYM D162.

ANNOUNCEMENTS

Desperately Seeking Lonnie F.—23, commodity broker, east 80's, from CT. We met on plane to Ibiza, Spain. Lost phone number. Eddie. NYM D131.

After The Movies—In Torrington we exchanged glances. Let's meet. NYM Y467

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 572

BY MARY ANN MADDEN

1. "I tried several times to interview Frank Sinatra for this book."

2. "I am writing this book under a pseudonym."

Above, 1. What was, and 2. What might have been: 1. The first line of author's notes from the unauthorized biography of Frank Sinatra, "My Way," and, 2. My way: the first line one might have used in its stead. Competitors are invited to provide one such pair: 1. The first sentence of (or first sentence of an introduction to) a real book and, 2. How it might have been written.

Results of Competition 569, in which you were asked to provide your own version of an untitled work: "How I Got My Job."

Report: Confusion here. Is this a true-life story or what? What does she want? Jokes, right? Or the truth, maybe. Or both. Satire. That's it. Or not. Unless, perhaps. . . . Well, I'll just send this in and see what happens. As which of us, from time to time, does not? In the event, we took both kinds. Or all four. Whatever. The real thing. The satiric thing. The invented thing. The duplicated thing: Many a job got via inheritance, marriage, connivance, er, romance, the fortuitous, or unfortuitous. And, for some not-immediately-apparent reason, dogs. The stories of how dogs got jobs. Usually as writers. Occasionally as competition editors. Thank you all very much indeed. I have to go now.

First Prizes of two-year subscriptions to "New York" to:

Excuse me . . . Mr. Snyder, I don't mean to interrupt, but, uh, my name is Tara. T-A-R-A. Not Cathy. No, no, that's all right. Yes, I did bring one. I believe you're sitting on it. Scandinavian? No, a lot of people ask me that. My dark hair and Jewish surname must be a dead giveaway (laugh). Am I good with hostile customers (no) and able to lift heavy objects? (With a forklift.) And some evenings and weekends. Share an office with your son Larry? (Okay, where's Allen Funt?) How much? I'm sorry, I didn't hear you. No, no, I'm fine, really. Something just got caught in my throat. Just give me a moment, thank you. It would be my privilege to be associated with such a fine organization.

Tara Solomon, Cape Coral, Fla.

And so I said to myself, "Yeah, I want him to get closer."

Louise Y. Garofalo, Bronx

Runner-up Prizes of one-year subscriptions to "New York" to:

Now, I'm not saying this will work every time, but when I dumped the phrase "my Chinese friend on the street," I implied (without actually lying) that I knew Jerry Tsai. Some other good ones are Gadge, Queenie, Eddie from Gracie Square, and Boonie. This may help in case of a tie.

Richard H. Burke, Ho-Ho-Kus, N.J.

At the sentencing, the judge offered me a choice: three years at hard labor in the state penitentiary, or a position as a copywriter in a large New York advertising agency. I chose prison, was paroled, and ended up in the ad business anyway.

Larry Laiken, N.Y.C.

And Honorable Mention to:

One day, Phaedrus strayed from the floating world above and drifted to the land of the Ant People, searching for the Jewel of Inestimable Value. On that gaudy, tawdry dream that men call Broadway, Phaedrus assumed one of his many personae and introduced himself to the Company and its factotum. "Jack Ryan is the name of the hero in a spy thriller, or the name of a movie actor, or a quarterback in the NFL, but not the name of a Greek." "Geek," declared Phaedrus through his Jack Ryan mask. "Do you have a job for a geek, any carny man, a roustabout, or a gandy dancer?" "At this Company we seek assertive, upwardly mobile men, leaders." "Yes, I could be a Bengal Lancer (mentioned in dispatches), or a high-born Kinsman, or the prince who disguises himself as a beggar and mingles with his people. Or even a second banana." "If you can type, you get fringe, perks, beads, and trinkets." Phaedrus drifted in and out: "Je? Type?" Had he endured the privations of Château D'If for this? His left hand drew back the edge of his silk-brocade coat, his right hand eased toward the jeweled hilt of the épée, and the blade sang as it leapt to his fingers. . . the greatest swordsman in France. The image broke; Phaedrus lost contact and said woodenly, "Yes, I'll take it." And so, children, this is the true story of how Phaedrus strayed from the floating world, assumed human form, and was trapped by the Ant People. The Great Spirit allows Phaedrus to appear in these pages as a reminder that he who seeks the jewel outside of himself is a fool. As which of us, from time to time, is not?

Jack Ryan, N.Y.C.

I looked him straight in the eye. "It doesn't make a damn bit of difference what you want," I told him. "Papa says you're supposed to hire me, and that's that." "Yo know, kid," he said, "I like your style."

William A. Baker, N.Y.
sp. ment.: Soby, N.Y.

I was cursed at birth.

Douglas Braverman, Troy, Mich.

It was inspired luck. The interview had bee a disaster. I got up to leave, reached out t shake his hand, and impulsively said, "Kw heri. Na kwenda sasa." Before I could eve learn to spell paleontology, we were on plane headed for Nairobi, but by the tim the land rover reached Ethiopia, I had become a professional anthropologist. Excep when the malaria attacks come, it is such fu digging around for old bones and thing John Ndavu, if you're out there, I'll be forever grateful to you and that mixer at the Tr Sig house in '82. Grazie.

Toni Daraio, Coram, N.Y

I was drafted.

Ex-Sgt. Mark Wolfson, Spring Valley, N.

I have a problem with this week's assignment. When you say "very own version o same," do you mean my own version of hov I got *my* job or my own version of how *yo* got *your* job? This might sound academic t you, but since I am still academic for another year, and not in the work force, hov can I answer the former effectively? In cas it is the latter, here is my version of how yo got your job: You are working as an associate producer at a Minneapolis news station. An editor from New York enters th newsroom and states, "Get me that girl." I this wasn't the assignment, will I get extr credit? One more thing: Will this count o my final grade?

Jeff Tenzer, N.Y.C

I was asked by the art director how the wor "cutlet" got into the ad for U.S. Rubber. I' neglected to connect the line in "outlet." With all that, I got the job.

Simon Shulman, Forest Hills, N.Y.

I was admitted to a private psychiatric hospital (how I got there is another story fo another day) and participated in the drug-abuse program. After a few months of treatment, I was discharged, and returned to the community drug-free. A year later, I was asked by one of the doctors if I might be interested in working in the program, since I seemed to be empathic to the needs o patients (I had been returning to visit the staff since my discharge). I began my job and, after a while, returned to school to ge my degree in social work. I continue to work in the drug-abuse field in the hospital while I get my life together . . .

R. DiBenedetto, Brooklyn

I knew he was a good man and it was time for me to leave my father's house, so when r marriage was arranged, I was joyful. An nocent young girl—what did I know of ils? And that was only the beginning . . .

Ellen Burr, Truro, Mass.
similarly: Mary D. Berlind, Boston, Mass.;
Tom Cerva, Harvard, Mass.

lurry to the Morosco Theatre, they're ditioning for 'Mr. Roberts.' " "You again? need a general understudy. We'll be out ear, and we open in Hartford on Saturday ght. Rehearsals start tomorrow morning at o'clock sharp. Can you make it?" "Could *nake* it?"

Jan Leighton, N.Y.C.;
sp. ment.: Mel Buttorff, Forest Hills, N.Y.

ne ink on my diploma wasn't yet dry when ut on a crisp white lab coat, smoothed the eases in my starched pants, dangled a ethoscope conspicuously about my neck, d walked into the emergency room to ask e patient what I could do for him. Little d he know I needed a literal answer . . . ever get sick in the summer. If you do take in July, demand a scruffy-looking doctor, be seriously prepared to answer every estion quite, quite carefully!

Marguerite M. Blythe, M.D.,
Cincinnati, Ohio;
sp. ment.: David A. Silver, D.D.S.,
Morris, Conn.;
m. A. Santoro, M.D., Beverly Hills, Calif.;
S. J. Rosenblum, M.D., N.Y.C.

ell, I guess you could say I married into it. had never worked a day in my life, actually. en I joined a group tour to Europe and ll in love with the travel agent. Did you er see "If It's Tuesday, This Must Be lgium?" Well, in my case, it was.

Patricia O. Simmons, Oldsmar, Fla.

meddled in things man must leave alone.

Marc Trop, N. Bellmore, N.Y.

lied. Lied about my family background, lucation, training, prior experience, and olitical beliefs. After the FBI investigation, ne senator said I was perfect for his staff.

Robert McLain, Morgantown, W. Va.

If you could, I'd like a window, Dad."

Robert D. McCaddin, Allenhurst, N.J.
similarly: Stan Karp, Westfield, N.J.;
Arthur Litoff, E. Berlin, Pa.;
Louis B. Raffel, Skokie, Ill.

Vell, it turned out that dear Pater had dabbled unwisely in unsavoury mutual funds. s eldest son, I was forced to find some form f employment when I left Cambridge—so resome—I had actually set my sights on a w seasons at St. Trop, but what can one do, mily honour and all that? And then I ought, Why not kill two of those dear roverbial birds with one stone while the ody's still young? So here I am in Monte. lodney may not be, between you and me, ruly top-drawer, but he does provide handsomely for one. Actually, the old boy's ather sweet, in a déclassé sort of way . . .

I. Bass, Brooklyn

I got my job through the New York *Times.*

Pericles Crystal, Scarsdale, N.Y.

With my background as a vendor at Shea Stadium, a stock boy at a department store, a Christmas-mail deliverer for the Postal Service, a photocopy-machine operator for a motion-picture studio, and an anti-tank squad leader in the Army National Guard, it was inevitable that I become a law-firm librarian.

Tim Hanley, N.Y.C.

Writing verse was my thing, I could tell,
So, a greeting-card job I could smell.
But I didn't get hired until—so inspired—
I rhymed "mazel tov" with "get well."

Margaret D. Dale, Longmeadow, Mass.

When I arrived for my interview, he was wearing that cardigan, just as I had expected (or feared) he would. After giving me his autograph for my daughter, he said, "So what brings you here today?" He seemed tired. His hair was grayer than it seemed on TV. "Well," I replied, "I was in the neighborhood and remembered your ad in last week's *Times.*" "Oh!" he exclaimed. "You're a janitor." "No," I countered, smiling benignly. "Sanitation engineer. Can you say 'sanitation engineer?' " He stared at me. There was a tiny bead of sweat on the tip of his nose. I waited. Then he said, in a barely audible voice, "Sanitation engineer." I beamed. "I like the way you say that, did you know that?" He sighed. "I'm needed on the set in just a minute. Can we finish this? Tell me why I should hire you to be our janitor." I handed him his sneakers. "Well, I'll tell you. I wake up every morning feeling fresh as a daisy, ready to be the best me that I can be. Doing a job well makes me feel wonderful, and making things clean is my special job. Hire me and I'll make this the most spanking-clean studio in the whole neighborhood." By now I was staring at his back. "Okay, okay," he tossed over his shoulder weakly, "you're hired." I stood and watched as the technicians prepared the set. "*Employed,*" I thought, "Now, *that's* a *special* feeling!"

Ray Ivey, N.Y.C.

I was born in Paris and grew up in Brooklyn, where I was raised to be a bride. My rigorous training began at the Hebrew Academy for Princesses, a school from which I eventually graduated with honors and a fur coat. No MRS degree. As a result, I became a comedy writer. I needed something to fall back on.

Rachel Kneitel, N.Y.C.

I was the only applicant who would work in Mombasa.

Cassie Tully, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS PLEASE. ONE ENTRY ONLY should be sent to Competition Number 572, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. *It must be received by October 24.* Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 24 issue. Out-of-town postmarks are given three days' grace.

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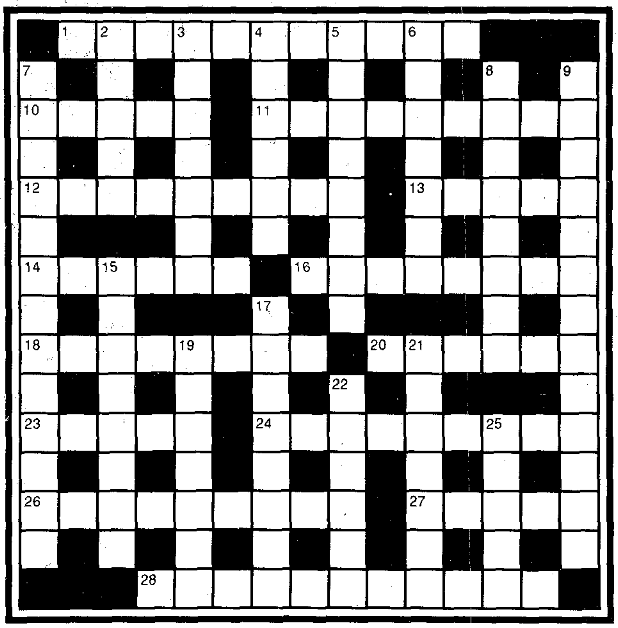
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Town which makes airman go through water. (11)
10 Bird left by the river. (5)
11 Crowds are upset when this is the result. (5-4)
12 These are still dwellings even if orientals leave. (9)
13 Perspires but if you read it back you must insert an article. (5)
14 Times when a woman holds a policeman back. (6)
16 Tom and an unruly mob make a great sacrifice. (8)
18 The crackers often attack this crazy and most unpleasant place. (8)
20 Poetic version of a raid taking place in ancient times. (6)
23 If caught these birds would become gaol-birds. (5)
24 Menials are messed about if there is a tie. (9)
26 Club to account for a bird. (9)
27 Town which makes me go back to study. (5)
28 Cowboys have additional clauses about annoyance. (5-6)



DOWN

2 Not a peerless writer. (5)
3 Bound along with a swelling i the middle. (7)
4 Relaxing, for example, without something wrong. (6)
5 Who does get mixed up over starting digging where fuel is t be found? (8)
6 Starting to rush up but not inshore. (4-3)
7 Stars which make us upset about nothing and the navy angry too. (8, 5)
8 Kind of property which makes one release one's grip. (8)
9 It is exciting to cleanse a male in drink. (13)
15 Discouraging independence, or unusually hot on the party vote. (8)
17 Going red—it's the port! (8)
19 Most of crowd join with woman in prayer. (7)
21 Fine lad spoiling the arena. (7)
22 Point to an athlete as one who looks happy. (6)
25 Low place up in Florida near the sea. (5)

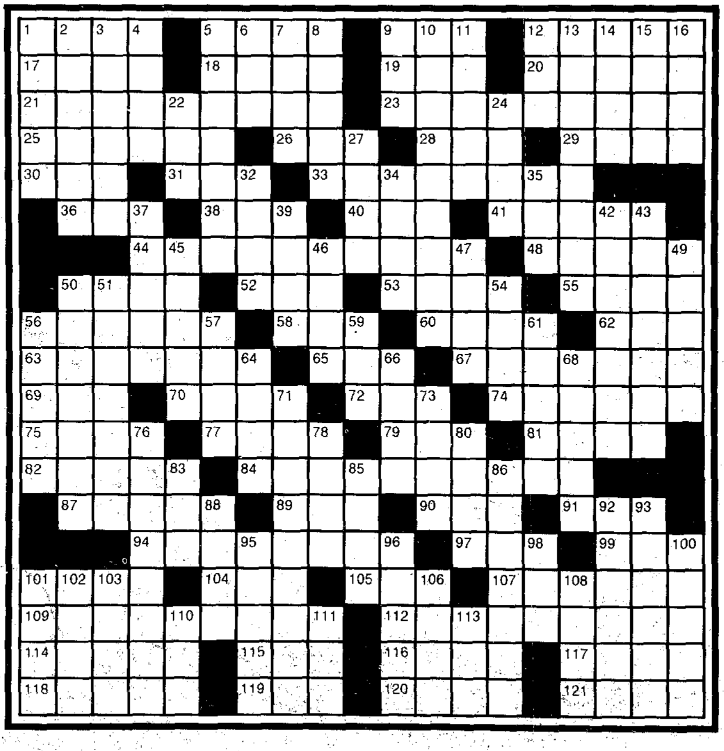
'GUESS THE THEME': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

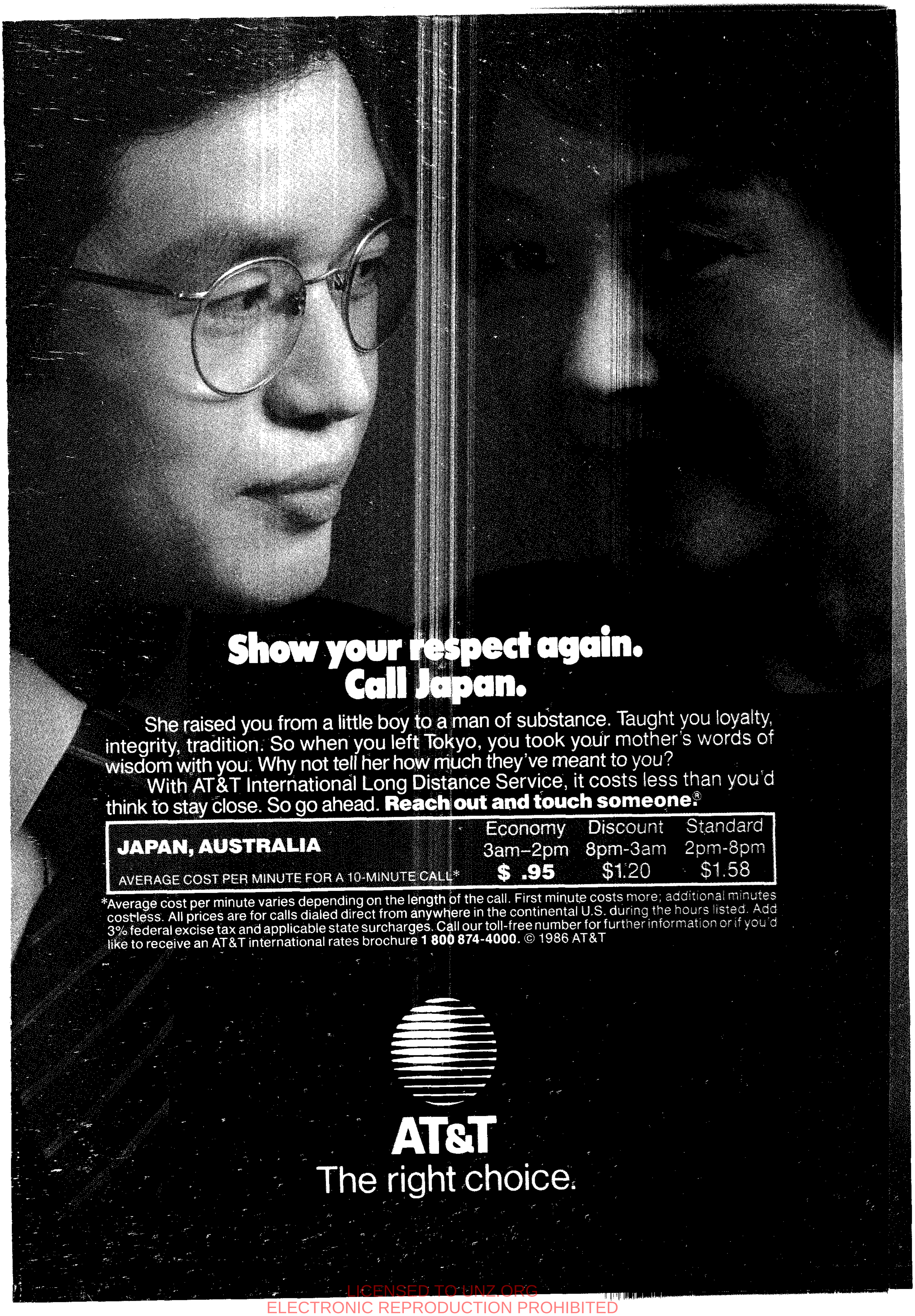
1 Profile view
5 Calculator symbol
9 Links org.
12 Tropical vine
17 Together, in music
18 Long-limbed
19 Rainbow shape
20 Capital of County Clare
21 Women Voters, e.g.
23 Offering to a deity
25 Perches
26 Encountered
28 Gun lobbyists: abbr.
29 One of the Chases
30 "Down under" bird
31 Mel or Ed
33 Honi Coles specialty
36 Depot abbr.
38 The Renaissance, for one
40 Aix-—— -Bains
41 Ingrid's TV role
44 Union boss's decision
48 Swelling
50 El ——
52 Cherry discard
53 New Mexico art colony
55 Vaccination souvenir
56 "Gunsmoke" star
58 G.I. with chevrons
60 Allot
62 Ending for cannon or block
63 Baby's hooded blanket
65 Broadway success
67 Enclosure for Ferdinand
69 Columbus campus letters
70 Uses paver's goo
72 Claiborne of couture
74 Become obsolete
75 On the assumption that
77 1969 Alan Arkin flick
79 Zadora
81 Bricklayers' items
82 Giant
84 Marathoner's aspiration
87 First Dr. Kildare
89 Before quattro
90 Billiards stick
91 Tidal reflux
94 Night light
97 Dr.'s org.
99 Part of MOMA
101 Covenant
104 Scandinavian rug
105 Matter, at law
107 —— customer
109 Crackpot
112 Quick visit
114 Whitman's "—— America Singing"
115 Stallone's nickname
116 Does suturing
117 Pom's acquaintance
118 Shoddy
119 Peer Gynt's mother
120 See 61-Down
121 Bauxite, galena, etc.

DOWN

1 Buffalo hockey pro
2 Non-literal phrases
3 Kind of canoe
4 Smorgasbord dish
5 Ceiling coating
6 Trail the pack
7 E pluribus ——
8 Form of trapshooting
9 —— de deux
10 Bridge coup
11 Ghana's capital
12 Floral necklace
13 "—— the rude militia swarms": Dryden
14 Indigo
15 Shaving mishap
16 Away from port
22 Ike's WW II command
24 Phoned
27 Soft mineral
32 Junket
34 Fuel from a bog
35 Runner Sebastian
37 Liability's opposite
39 Related
42 Creature with ten legs
43 Oscar film, 1985
45 "The cure for this ill is not —— still"
46 Corrode creatively
47 Leopold's co-defendant
49 "—— We All?"
50 Former German state
51 Yearly stipend
54 Collar accessory
56 ". . . took —— and went to sea"
57 Hasty, as a judgment
59 Salad-dressing ingredient
61 University benefactor, with 120-Across
64 Increase in size
66 Squaw's home: var.
68 Sierra ——
71 Classroom missiles
73 Healing oxide
76 Old MacDonald's plow horses
78 As to
80 Water, to Juan
83 Modernist's word
85 Myope's sightedness
86 Sorry state
88 European apple
92 Cake, before baking
93 Ms. Shields
95 African lake
96 In disarray
98 Formicary dweller
100 Adhesive and red
101 Penultimate Greek letters
102 Crick
103 Actor Joel Mc——
106 Milo O'——
108 Phil of the rink, to friends
110 Like some humor
111 Caustic substance
113 It gives a hoot



Solutions to last week's puzzles appear on page 146



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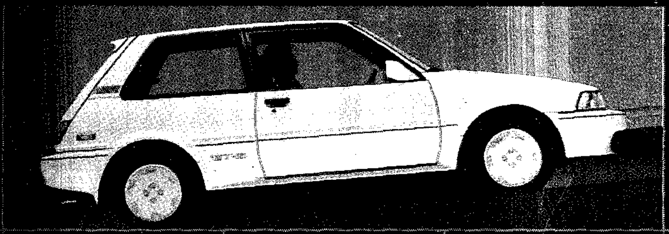
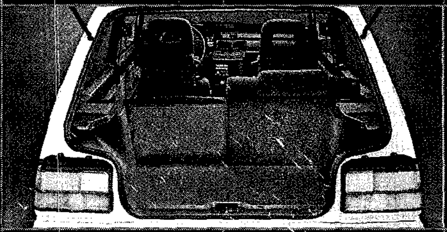
TOYOTA COROLLA FX16



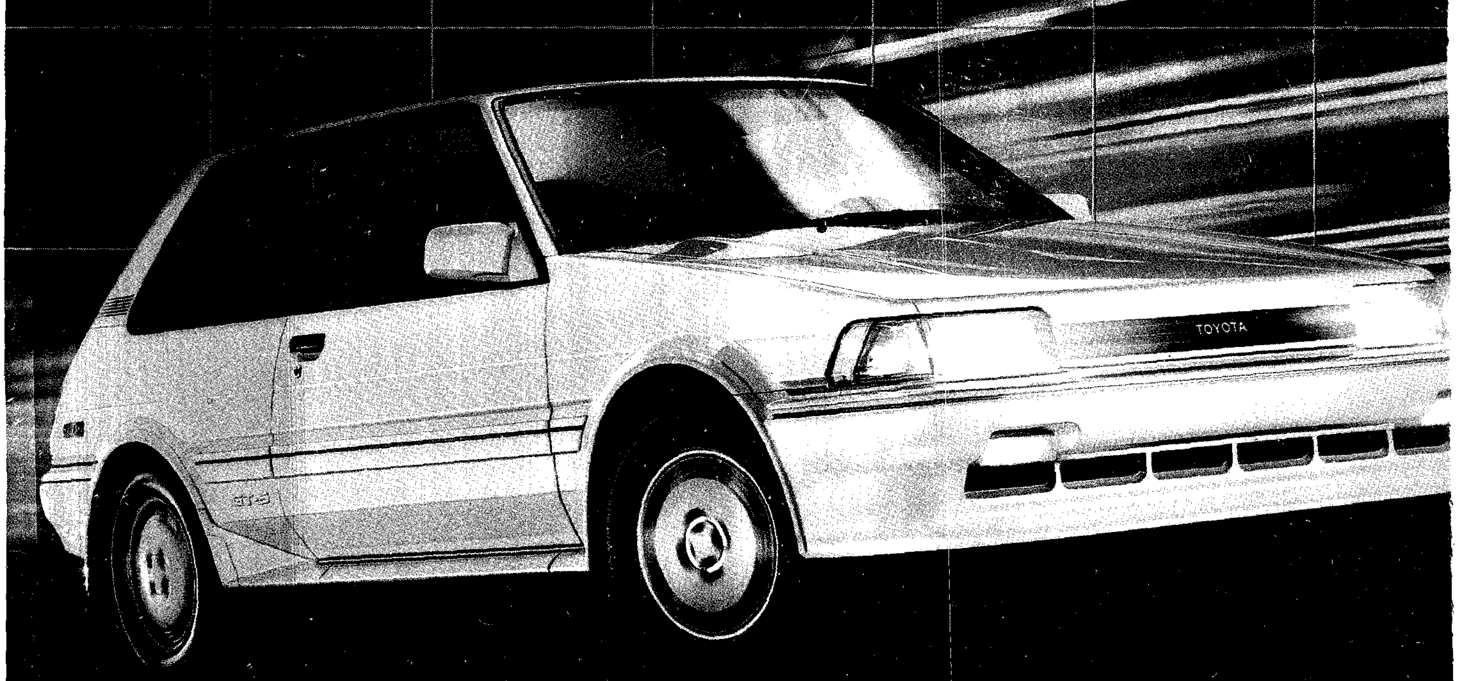
THE ZOOM STARTS HERE.
A 3-door liftback never looked this sporty. Sport stripes, flush glass, air dam, optional alloy wheels and many more goodies.

NEW FX16. LIFTBACK ROOM. SPORTS CAR ZOOM.

The all-new Toyota Corolla FX16 GT-S has a split personality. Roomy and zoomy. It looks like a roomy, 3-door liftback. Which it is. But where does the roominess end and the zoominess begin? With 16 valves, 1.6 liters. Redline, 7500 rpm. Fuel injection. 4-wheel independent suspension and 4-wheel disc brakes. Goodyear Eagle GT tires. There's a lot more, but you get the picture. This is a very serious fun car.



OPEN WIDE AND SAY, "AHH!"
Liftback room! Five adults and 14.1 cubic feet of cargo in complete comfort. Liftback versatility! Put down the split rear seatbacks and carry almost 30 cubic feet of cargo and two people.



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